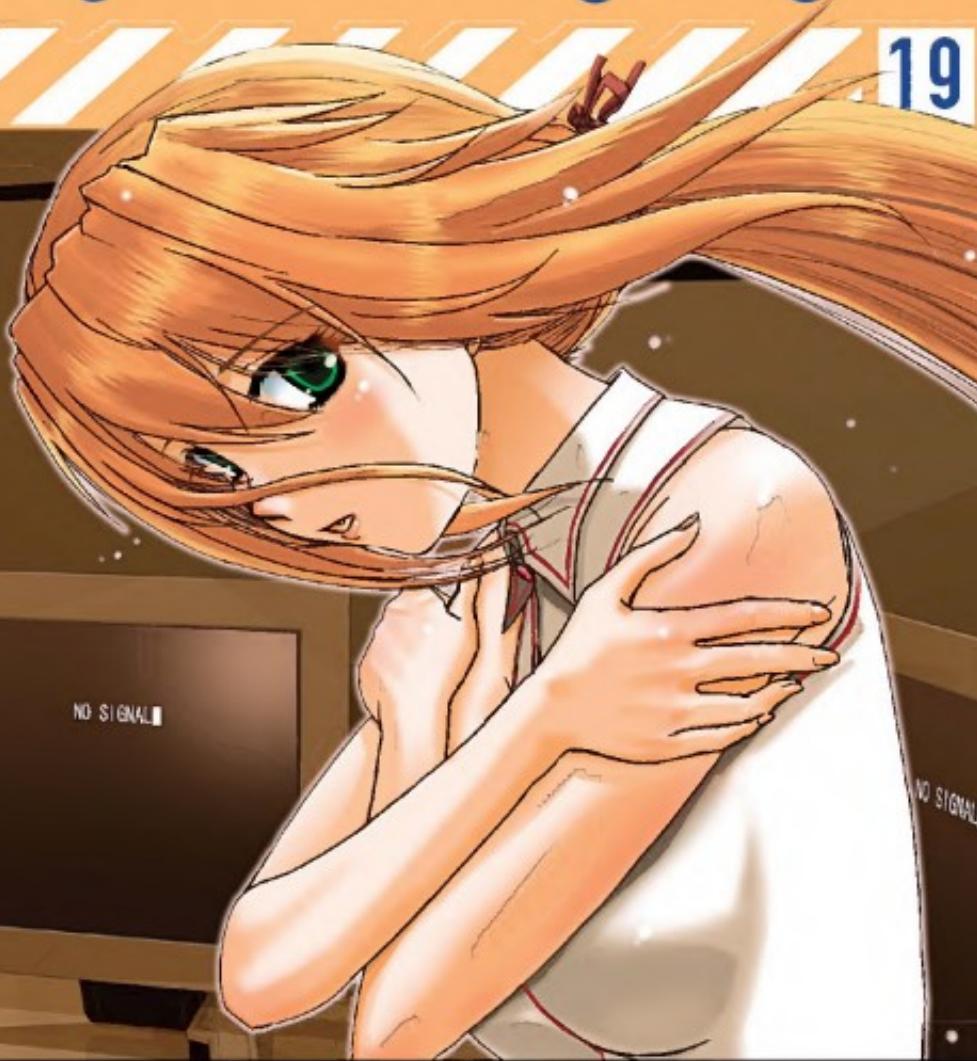


viz media

# EXEEL'SAGA

19



story and art by RIKDO KOSHI

EXCELSIOR '19

STORY AND ART BY  
RIKDO KOSHI

# EXCEL SAGA 19

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## 3. MISSION 1

JUST WHEN YOU'RE FEELING WEAK,  
HERE COMES A KICK, A BEE, A CURSE  
AND GOD KNOWS WHAT ELSE

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THE DESPAIR OF WHITE COPPER  
(4.8 GRAMS, 22.6 MILLIMETERS DIAMETER)

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THE DIARY OF SOMEBODY

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(EXCEL SAGA BONUS SECTION)

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**MISSION 1**  
**JUST WHEN YOU'RE**  
**FEELING WEAK,**  
**HERE COMES A KICK,**  
**A BEE, A CURSE**  
**AND GOD KNOWS**  
**WHAT ELSE**

...THE  
SCENT OF  
SOMEONE'S  
FAVORITE  
HERBAL  
TEA...  
WAFTING  
FROM THE  
WRECK OF  
THOSE SAME  
PROCESSORS.



HE  
LOOKED  
MORE  
DISAP-  
POINTED  
THAN  
MAD...

YES,  
SIR  
!

YOU  
STILL  
NEED  
TO BE  
MORE  
CAREFUL.

BUT  
I'VE  
GOT  
TO  
TRY.

NOW I'VE  
LET THE  
PROFESSOR  
DOWN. I DON'T  
KNOW IF I  
CAN MAKE  
IT UP TO  
HIM...

I'D  
RATHER  
HE JUST  
GOT  
MAD  
AT  
ME.

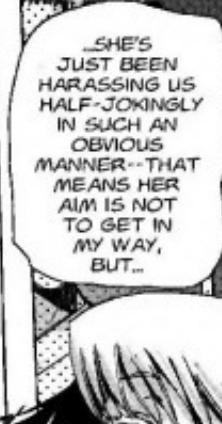
IF HE  
DIDN'T  
GET  
MAD AT  
YOU, THAT'S  
GOOD,  
RIGHT  
...

ARE  
YOU  
SURE  
YOU  
UNDER-  
STOOD  
HIM,  
UMI?

I MAY  
HAVE  
SPILLED  
THAT TEA...  
BUT I'LL  
GO MAKE  
SOME MORE!







BUT I WONDER WHAT'S WRONG WITH SECOND...?



SHE MUST'VE UNDER-ESTIMATED ME.



WHAT DO YOU MEAN, FIRST IS MISSING?



ASSUMING  
SHE  
HASN'T  
BEEN  
DISAS-  
SEMBLED  
OR  
DESTROYED...

...BUT ACTUALLY,  
DOCTOR, WHAT THIS  
SEARCH NEEDS IS  
NOT SO MUCH  
TECHNOLOGY, BUT  
MANPOWER, AND  
THAT'S MORE  
YOUR SPECIALTY.

WELL,  
THAT'S  
THE FIRST  
THING OUR  
ENEMY  
WOULD  
TAKE  
COUNTER  
MEASURES  
AGAINST.

OF COURSE  
WE TRIED TO  
AUTO-TRACE  
HER  
MOVEMENTS;  
BUT THAT  
DIDN'T  
WORK...

HIGH.

X//R

IN THE  
WORST-  
CASE  
SCENARIO...  
WE NEED  
ONLY GET  
THE CORE  
BACK.

...NO.

WHAT  
ARE  
YOU  
TALKING  
ABOUT?

FOR THAT  
REASON...  
I'M ASKING  
YOU  
WHETHER  
YOU KNOW  
ANYTHING  
ABOUT THE  
TRACING  
TECHNIQUE!

AND  
YOU'RE THE  
ONE WHO  
PROHIBITED  
ME TO DO  
RESEARCH  
DIRECTLY  
ON THE  
CORE,  
DOCTOR.

MY  
FATHER  
TENMANGU  
MADE THE  
CONVERTER  
CONNECTED  
TO THE  
CORE.



HOW  
COULD  
MERE  
TECH  
SUPPORT DO  
ANYTHING  
AGAINST HIS  
SPONSOR'S  
WISHES?

Tell  
me.  
I  
won't  
get  
mad.

...YOU  
DID,  
DIDN'T  
YOU?

EVER SINCE  
THEN I'VE  
PUT THE  
SEARCH FOR  
ROPONI-  
MATSU I  
ON THE  
BACK  
BUNSEN  
BURNER...

SORRY  
I  
COULDN'T  
BE OF  
MORE  
ASSISTANCE

THAT'S  
THE  
MANU.

WELL,  
YES,  
YES...

I WAS  
VAGUELY  
AWARE  
OF THE  
POSSIBILITY  
THAT THIS  
PART WOULD  
REACT TO  
FIRST'S  
CORE...

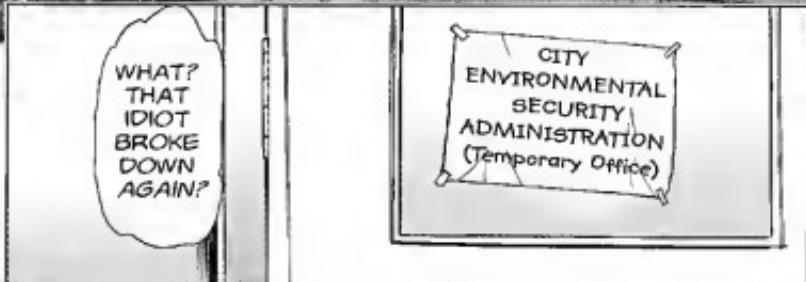
THE  
CONVERTER--  
WHICH IS  
CONNECTED  
TO THE CORE  
IS THE ONLY  
PART THAT I  
DIDN'T MAKE  
IN THE CURRENT  
ROPONIKATSU II

NO--  
IT'S  
MORE  
THAN  
THAT...!

SHE  
DOESN'T  
WANT US  
TO FIND  
ISSHIKI...  
OR SHE  
JUST WANTS  
TO MAKE  
TROUBLE  
FOR DR.  
KABAPU...

PERHAPS  
THIS  
IS WHAT  
MY MOTHER  
WISHED TO  
SABOTAGE.

CAN'T  
THINK  
OF ANY  
OTHER  
POSSIBIL-  
ITIES.



GUESS  
HE CHOSE A GOOD  
TIME FOR  
IT, THOUGH.  
WE'VE GOT  
NOTHING TO DO  
ANYWAY.

Heaven't  
seen Kabapu  
an' Momochi  
around much  
latelyaa.

NICE  
AND  
QUIET—  
I HOPE  
IT STAYS  
THAT WAY.



DIDN'T OL'  
BRISTLE-FACE  
SAY  
SOMETHIN'  
ABOUT  
DECLARING  
INDEPEND-  
ENCE?

I AM  
STARTING  
TO WONDER  
JUST HOW  
LONG WE'LL  
HAVE TO  
SPEND IT.



NOW  
WHAT'S  
HE MEAN BY  
THAT, YOU THINK,  
AND WHAT ARE  
WE GOING TO  
HAVE TO DO  
ABOUT IT...?

AT LEAST  
WE'RE FINALLY  
GETTING PAID  
FOR THE  
DANGER. DID  
YOU SEE OUR  
NEW  
PAYCHECKS?

LET'S JUST  
KICK BACK FOR  
NOW. SOONER OR  
LATER THE  
MUSTACHE IS  
GOING TO SEND  
US OUT FOR  
MORE DIRTY  
WORK.

Aye. First  
thing ah did  
wuz solarge  
on a geet  
big  
life-insurance  
policy.









WE'LL DO OUR BEST TO CARRY ON UNTIL THAT DAY.

I KNOW THIS BOREDOM MUST BE DIFFICULT TO ENDURE FOR MEN AND WOMEN OF ACTION LIKE YOURSELVES, BUT REST ASSURED THERE SOON WILL BE A NEW MISSION THAT WILL TEST YOU TO YOUR UTMOST!

LOOK, WHY DON'T YOU JUST DO IT?

WELL, YOU'RE THE MAYOR NOW, SO I'M SURE YOU CAN GET INTO ALL KINDS OF WRONGDOING WITHOUT US.

WHAT DO YOU MEAN? YOU GOT YOUR MONEY BACK.

...UNFORTUNATELY, WE LET THEM HAVE THE FINANCIAL POWER.

NOW THE POLITICAL POWERS IN OUR HANDS, BUT...

WIPE OUT IL PALAZZO. WHAT'S HOLDING YOU BACK?

THEY  
STILL  
HAVE  
A LEAD  
ON US  
WHEN IT  
COMES TO  
ECONOMIC  
INFLUENCE.

YES,  
BUT  
THAT  
MONEY  
WAS LONG  
FROZEN..  
WHEREAS  
THEIR HAS  
BEEN ON  
THE MOVE  
ALL THIS  
TIME.

How  
man  
driven't  
encourage  
him.

WHEN  
YOU  
COME  
DOWN,  
COME  
DOWN  
HARD.

WHAT...  
LIKE  
"ENVIRON-  
MENTAL SECURITY"  
?

THAT'S  
WHY I  
BELIEVE  
WE SHOULD  
STICK TO  
THE THINGS  
WE KNOW...



EHH.

木  
ノ  
ジ  
ヤ

AN' NOW?  
I'M IN TH'  
COMPANY  
HISTORY  
DEPARTMENT  
AS AN EDITOR.  
CN YOU  
BELIEVE  
IT? AN  
EDITOR!?

MY JOB?  
YWANNA KNOW  
'BOUT MY JOB?  
OHNNHKAY...  
FIRST THEY  
HAD ME IN  
THE THIRD  
MISH...  
MISHALLANEOUS...  
MISHALLANEOUSOUS  
DIVISION DOIN'  
BUSYWORK!

WHAT D'Z  
AN EDITOR  
DO, YASK?  
WELL, IT'S HARD  
TO EXPLAIN!  
ESPECIALLY  
IN TH' COMPANY  
HISTORY  
DEPARTMENT...

TH'  
COMPANY'S  
ONLY  
A FEW  
MONTHS  
OLD!!





WE DO NOT NEED TO TROUBLE OURSELVES THAT MUCH.

IT IS MY VIEW THAT WE MUST CHOOSE THE PROPER MOMENT TO LEAK THIS DATA, IN ORDER TO CORNER OUR ADVERSARY...

THIS MEMORY STICK ALSO CONTAINS THE LOCATIONS OF THEIR SECRET BACKUP RECORDS. IT WILL BE EFFECTIVE EVIDENCE AGAINST THEM.

...SHE ALREADY KNEW MORE THAN ME!

LET OUR ENEMY'S ENEMY BE THE ONE TO DANCE

IT IS EVIDENT THAT MANY WISH TO WIPE OUT THAT MAN.

SHE'S MORE CAPABLE THAN YOU.

HOW C'D SHE GET THAT DATA WHEN I, ELGALA, C'DN'T?

10

11

11  
11  
2

10

11

11  
11  
2





...I GOTTA  
GET  
BACK  
THERE!

...Officials  
announced  
that  
divisions  
of ILL  
are under  
suspicion for  
bribery and  
tax evasion...

EHHHHHHH?  
!?

...UM.

!!  
;:  
!!

Attention  
has  
focused  
upon...  
  
THE  
SURE THE  
CHAIRMAN  
AND  
SENIOR  
HYATT  
WONT  
EVEN NEED  
ME TO BE  
INVOLVED  
IN THIS  
MATTER.

...  
ELGALA,  
WILL BE  
KEPT  
AWAY  
FROM  
IT.

BUT  
EVEN  
IF I  
GO BACK...

...former presidential secretary Kasumi Elgala Munakata, said to have been "involved in this matter." Authorities would like to question...



H  
H  
H  
H  
H?  
H!  
!

SINCE THE ENEMY HAS NOW FOCUSED THEIR ATTENTION UPON YOU, I ASK YOU TO FRUSTRATE THEM BY BECOMING A FUGITIVE.

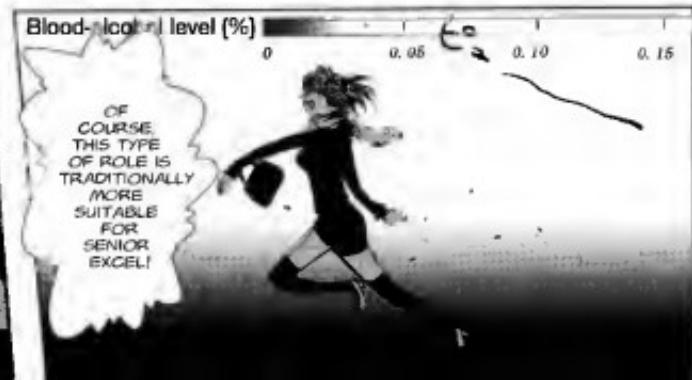
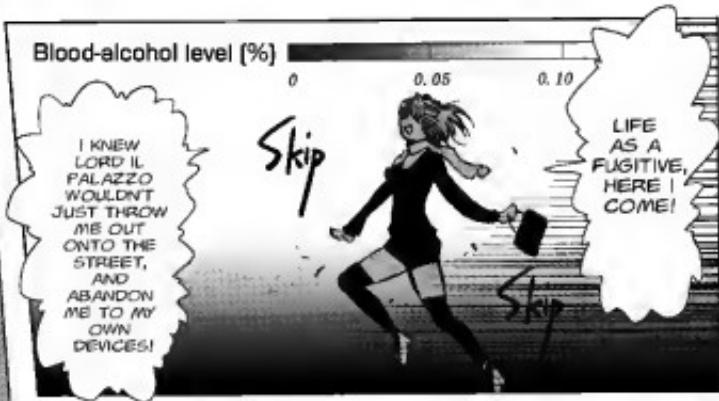
YOU WILL BE PLEASED TO KNOW THAT I HAVE A SPECIAL MISSION FOR YOU, MS. ELGALA.

BUT, UH...

FIGHTING BACK VIA THE SAME METHOD WE USED, AS WITH THE MAYORAL RACE, HARDLY AN ORIGINAL TACTIC.

MS. ELGALA, I LEAVE IT TO YOU.

YOU'RE THE ONLY PERSON I CAN TRUST WITH SUCH AN INDEFINITE ASSIGNMENT. THERE'S NO TELLING WHEN IT WILL END.



FOR  
SOME  
REASON...

...WAIT  
A  
MINUTE.

I  
FEEL  
COM-  
PLETLEY  
SOBER.

SITUATION  
IS JUST  
GETTING  
WORSE  
AND  
WORSE

MY...



I  
NEED  
YOU  
TO DO  
THESE  
HORRIBLE  
JOBS!

SENIOR  
EXCEL,  
WHERE  
ARE  
YOU?!  
PLEASE  
COME  
BACK!



ALL  
RIGHT,  
SHE'S  
STARTING  
UP.

I HAVE  
TO CHECK  
IT TO SEE  
WHAT KIND OF  
ABNORMALITIES  
HAVE  
OCCURRED...

ah?

LOOKS  
LIKE  
THERE  
ARE NO  
ERRORS,  
BESIDES  
THE  
ENTRY--

HMM.

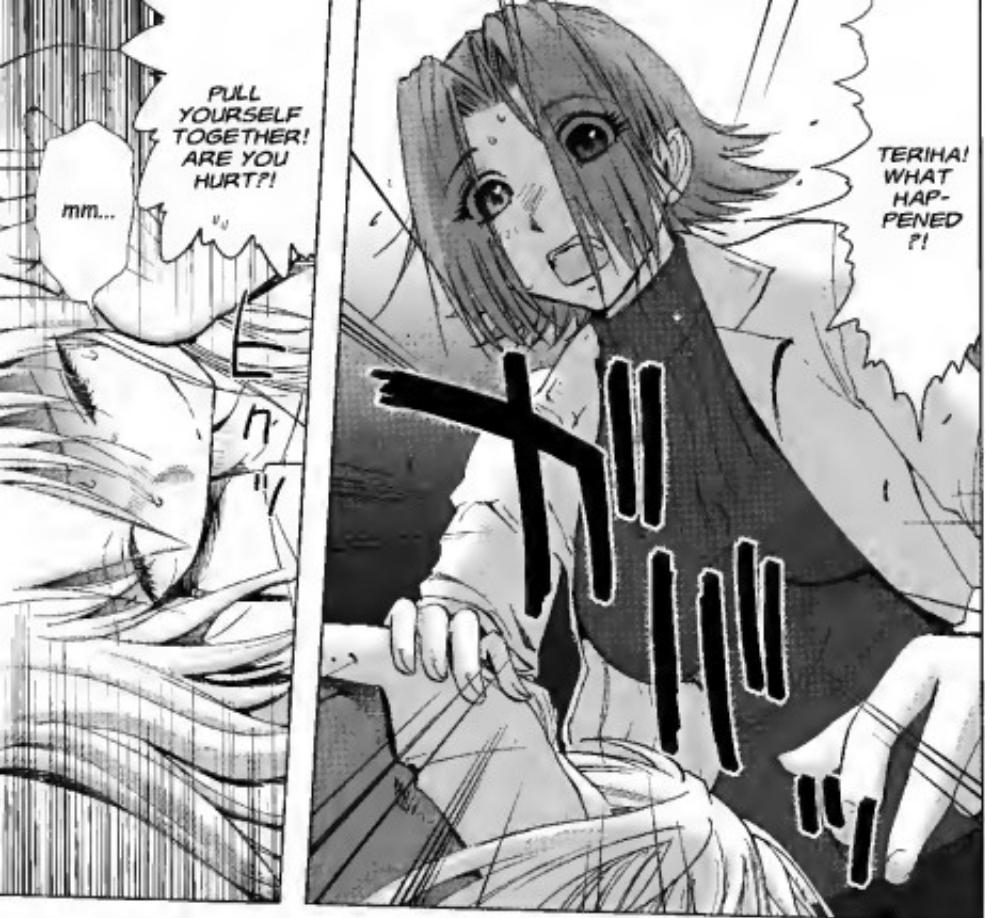
...my  
head  
hurts...

M-  
my...



T  
E  
R  
I  
H  
A  
?

**MISSION 2**  
**THE DESPAIR OF**  
**WHITE COPPER**  
**(4.8 GRAMS,**  
**22.6 MILLIMETERS**  
**DIAMETER)**



PRO-  
FESSOR!  
IT'S AN  
EMER-  
GENCY!

ARE  
YOU SURE?!  
I HEARD YOU  
BREAKING  
THINGS,  
AND  
ASSUMED  
ALL WAS  
NORMAL!



LET'S  
TAKE HER  
TO THE  
HOSPITAL!  
SHE NEEDS  
MEDICINE! AN  
INJECTION!  
A FEMALE  
DOCTOR!

TERIHA  
DID...?

NO,  
SOMETHING'S  
WRONG  
WITH  
TERIHA!  
SHE  
FELL  
DOWN  
IN PAIN!



GOT  
TO  
HURRY!  
DO SOME-  
THING,  
EVEN  
IF IT  
MAKES  
NO  
SENSE!

LET  
ME  
SEE  
HER...





BUT  
I DIDN'T  
EXPECT  
HE'D MANAGE  
TO START  
IT UP SO  
QUICKLY.

CARELESSLY  
PLAYING  
WITH HIS  
TOY SO  
CLOSE  
TO ME...

HE'S  
HOPELESS -

OH  
?

YOU  
SHOULDN'T  
HAVE  
AWAKENED  
A SLEEPING  
BEAUTY  
WITHOUT  
MY  
PERMISSION.

I'M  
IMRESSED...  
YOU ARE MY  
HUSBAND'S  
SON...IS  
WHAT I'D  
LIKE TO  
SAY,  
BUT...

YOU'RE  
PRETTY  
TOUGH,  
YOUNG  
MAN.

To dare  
call me  
"Aunt Shouji."

AH, HEY,  
AUNT  
SHIOUJI.  
SAY, I HAD  
THIS WEIRD  
DREAM  
WHERE I  
WAS HEAD  
OF THE  
CLASS!

BUT THEN  
THEY, LIKE,  
GOT ALL  
JEALOUS OF  
MY INTELLECT,  
AND STARTED  
USING ME  
FOR SOCCER  
PRACTICE.  
SAY, COULD YOU  
ASK THE PROF  
TO SNAP IT UP  
ON MY  
REPAIRS?

BUT I  
WAS ABLE  
TO START  
IT UP  
ANYWAY,  
SO I'LL DO  
THE REST  
TOMORROW

OH,  
WELL

TERIHA!  
JUST  
HANG IN  
THERE!



# ADMISSION

FILL IN  
THIS FORM  
AND WAIT  
IN FRONT  
OF  
EXAMIN-  
ATION  
ROOM 2.

YES,  
MA'AM

JUST  
RELAX.  
STAY  
QUIET  
AND  
CALM,  
AND...

SHUT UP,  
NURSE!  
WHY THE  
HELL DIDN'T  
YOU GET  
ME OFF  
THIS  
NIGHT  
SHIFT?!

DOCTOR,  
IF I LET  
YOU GO OUT  
TONIGHT, WILL  
YOU AT LEAST  
TRY AND SAVE  
A LIFE  
FIRST?!



BECAUSE  
THE CHICK  
I'M TRYING  
TO BANG,  
I'M  
TWENTY  
YEARS  
TOO OLD  
FOR!

WHY  
ARE YOU  
WEARING  
A SUIT  
YOU'RE  
TEN YEARS  
TOO OLD  
FOR?!

THREE  
OUT OF FOUR  
OF THESE  
PEOPLE WILL  
RECOVER ON  
THEIR OWN,  
ANYWAY. NOW  
IF YOU'D  
EXCUSE  
ME... I'M  
ABOUT TO  
HIT THE  
CLUB!

PSHAW!  
ME, SAVE  
A LIFE?  
THIS IS  
IMMEDIATE  
CARE... NOT  
INTENSIVE  
CARE, NURSE  
FUKUYA!





YOU  
LOOK  
FAMILIAR  
TO ME.

WELL, LET'S  
SEE. THE  
PATIENT  
APPEARS TO BE  
AN ATTRACTIVE  
YOUNG WOMAN,  
WITH A NICE  
BODY  
UNDERNEATH  
THAT  
PLAIN-JANE  
SHIRT.

HMM...  
TERIHA  
SHIOJU.

I  
GUESS  
THERE'RE  
SOME  
PEOPLE  
WHO  
LOOK  
LIKE  
HERL.

SHIOJU,  
YOU SAY?  
NEVER  
HEARD  
THE  
NAME,  
THOUGH.

OH,  
YOU  
BET.  
SO,  
WHAT  
HAPPENED  
?

ARE  
YOU  
GOING  
TO,  
UM,  
EXAMINE  
HER?

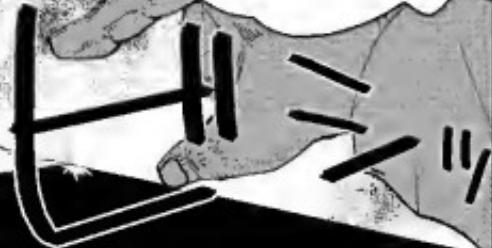
YOU  
DON'T  
HAVE A  
FEVER...  
NO VISIBLE  
HEAD  
TRAUMA...  
RIGHT,  
GET UP ON  
THE TABLE  
AND TAKE  
YOUR  
CLOTHES  
OFF.

THEN  
YOU FELL  
DOWN  
IN YOUR  
ROOM,  
HMM?  
ABOUT  
AN HOUR  
AGO,  
YOU  
SAY.

HMM.  
YOU  
SUDDENLY  
GOT A  
HEADACHE...  
AND FELT  
FAINT?

OKAY.

NOW,  
USING ONLY  
YOUR LEGS,  
MAKE THE  
LETTER  
"M."



PLEASE  
FORGIVE  
ME,  
TERIHA...

REPRESSED,  
REPRESSED,  
REPRESSED.  
OKAY, NO  
DIGITS.  
HERE,  
DON'T  
WORRY,  
I WARMED  
IT WITH MY  
BREATH.

THIS  
IS  
THE  
ONLY  
ER  
NEAR  
HERE.

DOCTOR...

LOOK.  
EITHER  
I DO  
IT ON THE  
TABLE, OR  
I DO IT  
UNDER  
THE  
TABLE!

NOT  
WITH  
BROKEN  
FINGERS,  
DOCTOR.

I  
GIVE  
YOU  
SIX  
HOURS  
TO  
LIVE.

...H.M.

HMM  
...?

HOW  
AM I  
SUPPOSED  
TO DEAL  
WITH THE  
TRAUMA  
OF LOSING  
PATIENTS  
WITHOUT  
A LITTLE  
LEVITY?

BE  
SERIOUS  
BEFORE  
YOU  
ACTUALLY  
GET SUED.

EACH  
AND  
EVERY  
TIME.  
WHAT  
A  
QUACK.



IT'S  
NATURAL  
FOR YOU  
TO BE  
OFFENDED,  
BUT  
PLEASE  
DON'T  
BE TOO  
HARD  
ON  
HIM...

I'M SO  
SORRY!  
HIS  
PERSONALITY  
IS LIKE A DUNG  
BEETLE,  
BUT HE'S  
REALLY A  
SKILLED  
DOCTOR...

NO, IT  
LOOKS  
LIKE  
A LOT  
OF  
WORK.  
UM...  
HEY...  
"dung  
beetle?"

ACTUALLY...  
DO YOU  
HAVE A  
MINUTE?







...yer grinnin'  
like a foal,  
while playin'  
wi' fire.  
Daktaa, but...

Aye. Put in  
whatevaa daft  
knickknacks  
ye want,  
Daktaa, but...

I  
LIKE  
TO  
RUN  
MY  
FINGERS  
ALONG  
ITS  
IMPOSING  
CURVE...



"BEHIND THIS,"  
YOU  
MAKE IT  
SOUND LIKE  
IVE DONE  
SOMETHING  
BAD.

The search  
continues  
for former  
presidential  
secretary  
Kasumi Elgala  
Munakata...

...authorities reported that  
ILL is  
cooperating  
with the  
on-site  
investigation  
at their  
headquarters.

JUST FOR THRILLS,  
I'D LIKE  
TO SEE A  
POLITICIAN  
ONCE NOT  
ABUSE THEIR  
POWER

Thanks  
for  
clearin'  
that  
up.

IT'S  
NOTHING  
MORE THAN  
A BIT OF  
EXTRALEGAL  
HARASSMENT.  
DONE BY  
AVAILING  
MYSELF  
OF THE  
VARIOUS  
PRIVILEGES  
GRANTED  
TO ME.

UH, DOG,  
WHEREAS  
MY  
HORRIBLE  
CRIMES ARE  
COMMITTED  
ONLY IN  
VIDEO  
GAMES,  
YOURS  
WERE  
REAL.

WELL,  
THEY  
BURNED  
MY  
FINGERS  
ALREADY.

PLAYING  
WITH  
FIRE,  
YOU  
SAY.

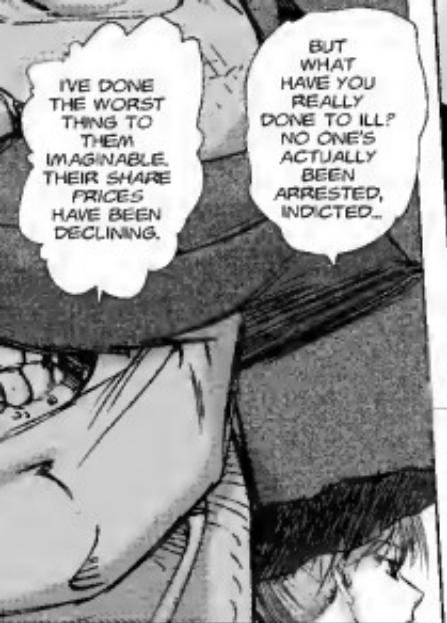
Aye.  
Th' poor loss...  
havin' t' carry  
those cons,  
becorz  
o' us.

MAKING  
THE  
SECRETARY  
HAUL OFF  
ALL THE  
BLAME...  
OLDEST  
TRICK IN THE  
BOOK.

IT  
SEEMS  
YOU'RE  
BOTH  
FENCING  
BY THE  
LONG-  
ESTABLISHED  
RULES.

"WE'RE  
STILL  
LOOKING  
INTO THE  
FACTS."  
"IT WAS  
CONDUCTED  
THROUGH MY  
SUBORDINATE'S  
DISCRETION."  
"I REGRET  
WHAT  
HAPPENED."

...AND WHAT  
CLICHÉS  
THEY  
OFFER THE  
PUBLIC  
IN THIS  
MATTER!



...An' wi' that, anothera wonderful City Environmental Security Administration lunch comes t' an end.

DOESN'T MATTER. THAT'LL SOIL OUR OPPONENT'S PUBLIC IMAGE FURTHER.

I HOPE THIS DOESN'T END THE WAY THESE SCANDALS USUALLY DO... WITH THE GUILTY SECRETARY COMMITTING SUICIDE.

sigh

THANK  
YOU, MY  
GOOD  
MAN...  
PUT IT  
ON THE  
PLATINUM.

YOUR  
ORDER  
COMES  
TO  
2,490  
YEN.

EH  
?

I'M  
SORRY,  
BUT YOUR  
CARD HAS  
BEEN  
DECLINED.

MAY I  
EXCUSE  
MYSELF  
FOR A  
MOMENT?

OH,  
THAT'S  
STRANGE  
!!



I  
BELIEVE  
THIS IS WHAT  
SENIOR EXCEL  
USED TO  
REFER TO  
AS A  
"STUFF-  
AND-  
PUFF."

OH, HOW  
DID SHE  
EVER DEAL  
WITH THE  
INDIGNITY...?





I GUESS  
I KNEW  
THIS MIGHT  
HAPPEN...  
I JUST  
DON'T  
WANT TO  
GRASP  
THE  
HARSH  
REALITY.

I'M  
NOT  
SURPRISED...  
THEY THINK  
EVERYTHING'S  
MY  
FAULT.

IT  
WOULD  
APPEAR  
YOUR  
PERSONAL  
ASSETS HAVE  
BEEN SEIZED  
AS WELL,  
MS.  
ELGALA.

AND  
YET, EVEN  
COSTLY  
SHADES  
CANNOT  
CONCEAL  
SUCH BEAUTY,  
MAKING IT  
DIFFICULT  
TO HIDE...

SINCE I  
BECAME  
SO  
POPULAR,  
I CAN'T  
BEAR TO  
TAKE OFF  
MY JUDITH  
LEIBERS.

THEY  
KEEP  
ASKING US  
WHERE  
YOU  
ARE,  
MS.  
ELGALA.

MY,  
ELGALA'S,  
CURLS,  
ARE MY,  
ELGALA'S  
RAISON  
D'ETRE!

MS.  
ELGALA,  
HAVE YOU EVER  
CONSIDERED  
CHANGING  
YOUR  
HAIRSTYLE?



I WAS SO BUSY GRASPING THE HARSH REALITY THAT I FORGOT TO ASK HER FOR SOME CASH!

THAT WAS MY LAST 100 YEN!

|||

CALM DOWN! I'VE STILL GOT ONE THING MONEY CAN'T BUY... AND THAT'S BRAINS!

LET'S SEE.. LET'S SEE.. LORD IL PALAZZO SAID THAT THIS IS A MISSION TO CONCEAL MYSELF AND CONFUSE THE AUTHORITIES.. BUT NOW.. I'M JUST..



BUT  
HE  
SAID...  
THIS  
WAS A  
MISSION...!

DESPERATE!  
ABANDONED!  
WITHOUT  
HOPE!



THAT  
WOMAN  
WHO...  
WHO...  
sob!...  
MUST  
HAVE  
SEDUCED  
LORD IL  
PALAZZO!

THAT  
WOMAN  
WHO  
PRETENDS  
TO BE  
SENIOR  
EXCEL...  
THAT  
WOMAN  
WHO STANDS  
BRAZENLY  
AT LORD IL  
PALAZZO'S  
SIDE!

...THAT  
WOMAN'S  
TRAPPED  
ME!

THAT'S  
WHAT  
HE  
SAID,  
BUT...









HM, I'VE  
NEVER  
SEEN  
YOU  
HANDLE  
IT THAT  
WAY  
BEFORE,  
MS.  
HYATT.





END MISSION 2

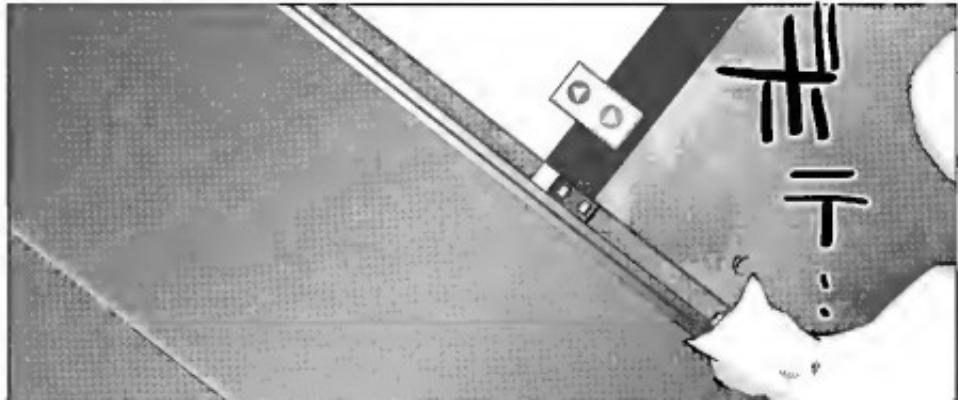
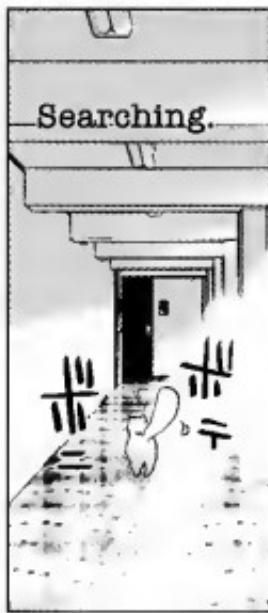


EXCELSIOR

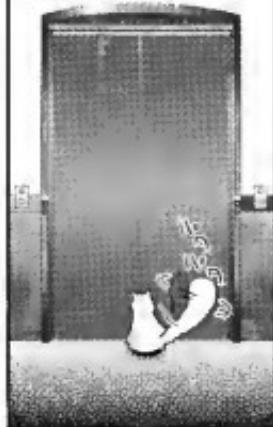


# MISSION 3 RUN, MINCE!





I am  
a dog.

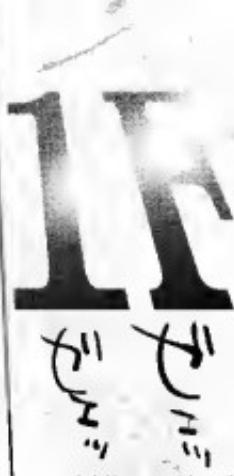


I am  
experienced.





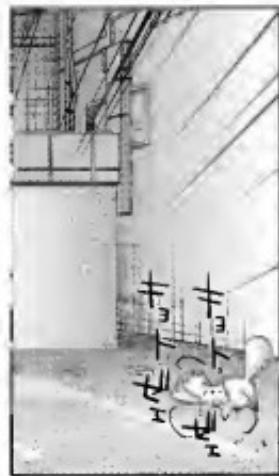
I am  
out of  
shape.



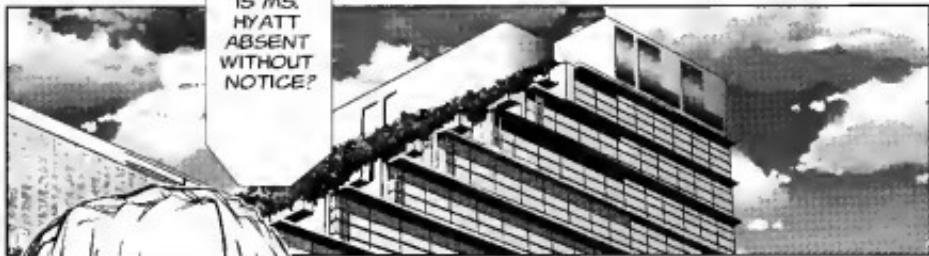
Outside...?



Outside...



IS MS.  
HYATT  
ABSENT  
WITHOUT  
NOTICE?



HM.

YES, I  
HAVEN'T  
HEARD  
ANYTHING  
FROM  
HER  
TODAY.



YOU  
BELIEVE,  
THEN...?

THERE  
HAVE BEEN  
NO REPORTS  
OF A PALE  
YOUNG WOMAN  
WITH LUSTROUS  
DARK TRESSES  
LYING DEAD  
IN A POOL OF  
HALF-CAKED  
BLOOD.

HM.  
COME  
TO THINK  
OF IT,  
IT WAS  
USUALLY  
HER  
ROOMMATE  
WHO KEPT  
AN EYE ON  
MS. HYATT.

I'LL GO  
TO HER  
PLACE  
AND TAKE  
CARE OF  
THIS  
MATTER.

YES,  
SIR. THE  
MOST LIKELY  
EXPLANATION  
IS THAT SHE  
COLLAPSED  
AT HOME.

REGRETTABLE,  
YES. AND YET,  
IT CANNOT BE  
SAID MS. ELGALA  
NOW SHIRKS HER  
DUTY. INDEED,  
HER MISSION  
NOW IS OF THE  
UTMOST  
IMPORTANCE.

HM...

YES, MR.  
CHAIRMAN.  
REGRETTABLY,  
SHE IS NOW  
A FUGITIVE  
FROM THE  
LAW.

"WITHOUT COMPLAINT,  
WITHOUT FEAR, SHE  
SERVES THIS  
CAUSE. TRULY,  
MS. ELGALA  
IS NEVER ONE  
TO SAY, 'IT  
IS ALL  
ABOUT  
ME.'

SELFLESSLY,  
SHE  
DRAWS THE  
ENEMY'S  
ATTENTION  
AWAY  
FROM  
US.





I'M SURE LORD IL PALAZZO WILL HIRE A GOOD ATTORNEY.

I, EL GALA, HAVE DONE TIME, YO.

MAYBE I SHOULD JUST TURN MYSELF IN STURDY STONE WALLS, THREE MEALS A DAY.

Sigh.

I'M LIKE AN ELEGANT SWAN, LOST SOMEWHERE OVER THE SEA. SEWER, IF YOU WANT TO GET TECHNICAL.

I WOULD HAVE MUCH PREFERRED A MISSION INVOLVING FIVE-STAR HOTELS, INTRIGUING LITTLE RESTAURANTS, AND TRENDY, HIP BOUTIQUES.

SENIOR FOUR LEGS SHOES SIX LEGS POODLE

If you don't wanna hunt, you can gather. Check them mushrooms to see if they're poison.

Um...

Pole? You don't need no pole to catch fish! Do it like a beaver!

POVERTY... PURSUIT... SURVIVAL GAMES... THESE WERE ALL AREAS WHERE SENIOR EXCEL, WELL, EXCELLED.



PEOPLE  
HALLUCINATE  
WHEN THEY'RE  
EXHAUSTED!  
NOTHING TO  
BE ASHAMED  
OF! EVEN  
OSAMU DAZAI  
SAID SO!

And my  
Lord said  
so too.

THAT'S JUST  
WHAT THE  
STATE WANTS!  
FOR ME  
TO LOSE HOPE!  
TO ACCEPT  
PRISON AS  
PREFERABLE  
TO  
FREEDOM!

You've  
gone  
nu-u-uts!

You've  
gone  
cra-z!

K.  
Y.  
A.  
A  
A  
A  
A  
A  
A  
A  
A  
A  
A  
A  
A

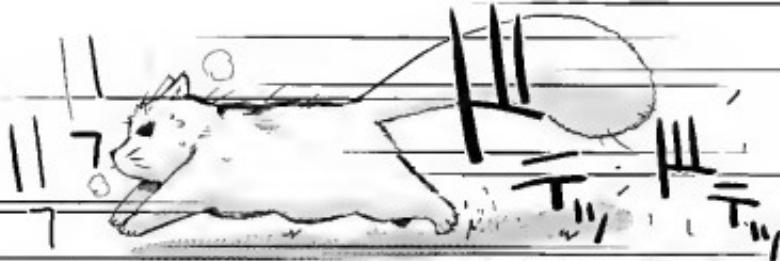
DO  
NOT  
MOCK  
ME,  
FAIRIES!

...BETTER  
GET  
MOVING

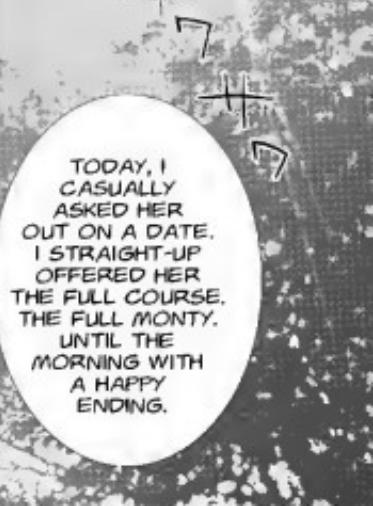
OH,  
WELL

CERTAINLY,  
SOME  
DRY  
CLEANING  
WOULD BE  
HELPFUL,  
TOO!

WITH  
A GOOD  
MEAL  
I, ELGALA,  
WILL  
RETURN  
TO MY  
USUAL  
OMNICON-  
PETENCE









Iwata...?

THEN,  
REGRETTING  
MY PREVIOUS  
MANNER, I SLIPPED  
MY ARM AROUND  
HER WAIST, AND  
REPEATED THOSE  
SAME WORDS  
SOFTLY  
IN HER  
EAR...

MORON.  
WANDERED  
OFF ALL  
BY  
HIMSELF.

AH?  
YOU  
FOUND  
HIM?

Howay,  
'eez  
awah  
here.

JUST  
AS I  
THOUGHT,  
HE'S  
OFF HIS  
ROCKER.

Ah aany  
knaa th'  
answaa  
t' life, th'  
universe,  
an'  
everything.

It's 42.

WHAT  
IS  
LOVE  
?

WIND,  
CLOUDS  
AND THE  
SUN  
TELL  
ME IF  
YOU  
HAVE A  
THOUGHT?

How,  
Iwata  
man.  
Are ye  
taal  
reet?

Nae. She used one o' them fancy titanium designaa chairz th' Doktaa bought for th' office. It wuzn't sur fancy-lookin' affaawordz, mind.

HOW ON EARTH DID MATSUYA MANAGE TO BUST HIS SKULL LIKE THAT? WAS SHE WEARING THE POWERED SUIT...?

LOOKS LIKE HE'S BROKEN AGAIN.

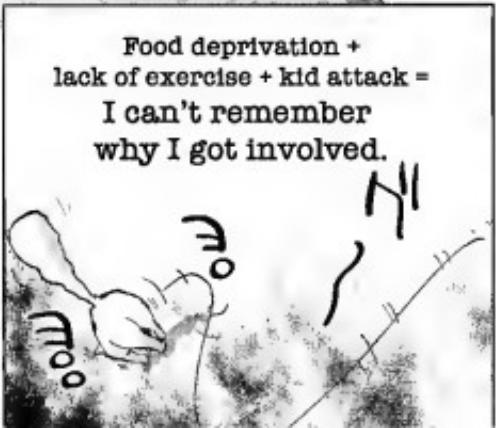
Shut it, yers two.

IT'S LIKE SEX FOR THE WEAK.

WATANABE, WHAT IS LOVE?

...I'm tired.





I'VE NEVER SEEN HER AROUND HERE. I WONDER WHERE SHE CAME FROM.

HAS ANYONE EVER TOLD YOU YOU'RE CUTE?



HMM... WAS THERE SOMETHING...?

HOLD ON A SECOND.



I'VE HEARD THAT MANY DOGS HAVE DIABETES THESE DAYS...

SHOULD I FEED HER? SHE'S SOMEBODY'S PET, AND SHE'S KINDA CHUBBY...

THIS IS ALL I HAVE.











AGILE,  
HUMP  
MAYBE  
SHE  
WAS A  
CAT.

WHERE'D  
GO

SHE  
WAS  
KINDA  
UNUSUAL...

She  
had a  
ruffly

YOU  
THINK  
?

I  
THINK  
SHE  
WAS A  
DOG.

WHAT  
WAS  
THAT?  
A CAT?

HM

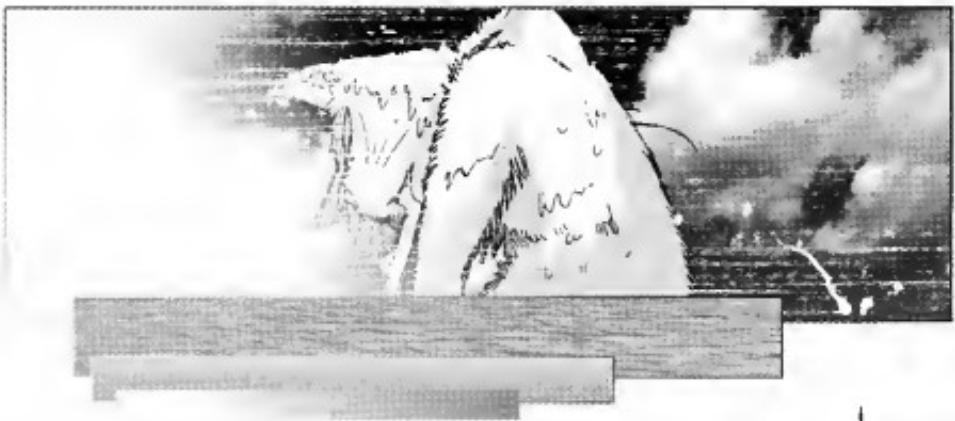
BYE-  
BYE,  
MYSTERI-  
CRA-  
TURE

C'MON,  
LET'S  
GO  
HOME,  
TERIHA

I  
GUESS  
WE'LL  
NEVER  
TRULY  
KNOW







AND WITH MS. ELAGALA GONE TOO,  
OUR FORCES ARE NOW CUT IN HALF.

IT'S MY FAULT MS. MINCE IS MISSING, SENIOR..

SHE MUST HAVE LEFT.

THE ENTRANCE DOOR WAS HALF-OPEN..

I ONLY HOPE...

OUR  
EMERGENCY RATION AND  
OUR  
COMPRADE  
FIND EACH OTHER...

BUT I MAY HAVE TO EAT YOU ANYWAY.

No longer cares what happens to her.

YOU'RE JUST A FISH WHO LOOKS LIKE MIN-CHAN!

HA HA HA

YOU'RE NOT MIN-CHAN!

END MISSION 3



EXCELSIOR

In the morning, I wake up in Umi's bed in Umi's room in Umi's house.



A<sub>2</sub>  
=  
A<sub>2</sub>  
=  
A<sub>1</sub>  
=

This isn't really Umi's house,  
but Professor Shiouji's.



But they're related, so it's almost  
like it's her house, too.



She comes here in the morning, leaves for  
school and comes back at night. Sometimes  
she stays over. I don't know the details, but  
it seems like this is natural for her.

# MISSION 4

## THE DIARY OF SOMEBODY

*Month XX. Day XX.  
Sunshine.*



*And I'm at Umi's house  
today again.*

*This morning, it was my turn to cook.*



*I've learned how to cook from Umi and some books.*

*Seems like I had some cooking experience, so it wasn't too much trouble for me.*



*That seems a habit, too.*

WE  
NEED  
TO  
BE  
FRUGAL

THIS  
BACON LOOKS  
DELICIOUS...  
BUT YOU  
COULD'VE  
USED THE  
WHOLE STRIP,  
YOU KNOW?

BUT  
YOU  
CAN  
AT  
LEAST  
PUT  
SOME  
BUTTER  
ON  
YOUR  
TOAST...

*Yes...*

...I have no memories  
of what I did before  
I met Umi.

TERIHA...  
YOU  
MUST  
HAVE  
HAD A  
HARD  
LIFE...

They told me that Umi picked  
me up while I was injured  
and lying in the street.

I like Umi a lot because she's  
kind, and I appreciate her...

...She's a bit careless, though.

OH...  
I HAVE  
TO GO  
NOW...

HEY,  
THERE  
WERE SOME  
DELICIOUS  
GIFT COOKIES  
AT HOME,  
SO I  
BROUGHT  
THEM!

EAT  
THEM  
AS A  
SNACK!

THANKS.

Well, not so much careless as clumsy. Breaking things. Knocking them down. Falling down.

IT  
WAS  
A  
VASE,  
ACTU-  
ALLY.

UMI,  
ARE  
YOU  
ALL  
RIGHT  
?

O  
W  
W  
W  
W...  
U

AHH,  
I BROKE  
A PLATE  
YESTER-  
DAY,  
TOO!

ahem...

She's kind of strange.

...

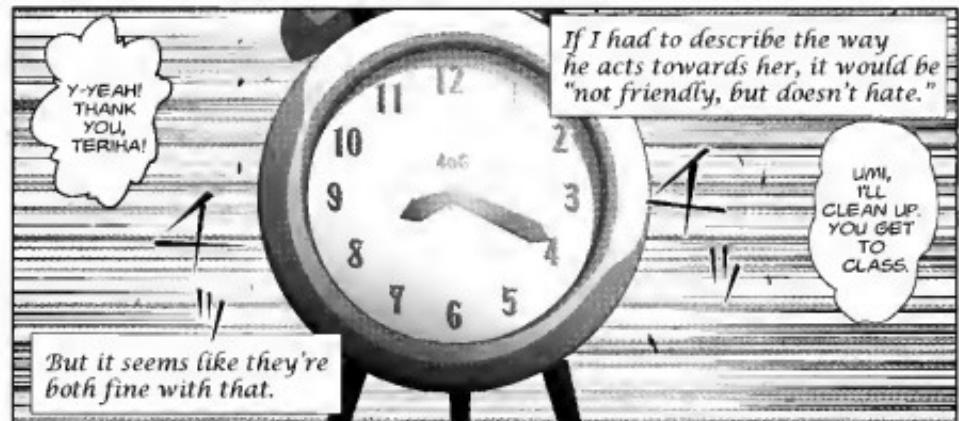
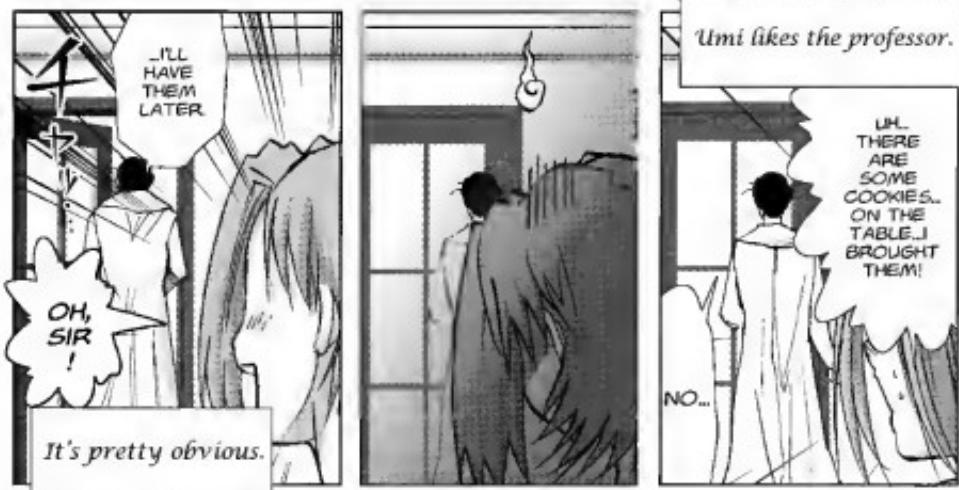
THERE  
ARE  
JAGGED,  
FLESH-  
SLICING  
SHARDS  
OF  
BROKEN  
PLATE!

WHAT'S  
ALL THIS  
NOISE  
SO  
EARLY  
IN THE  
MORNING?

I have a little trouble with  
Professor Shiouji.

OH, BE  
CAREFUL,  
PROFES-  
SOR!





*I know what schools are for...but I cannot imagine what kind of places they are.*



*Maybe I've never been to school. I like doing the housework, even though they told me I didn't have to.*



*I especially like cleaning the toilets...*



*At times the words "latrine orderly" flash through my mind, and I feel somehow dutiful.*



*Once on a nature channel I saw great icebergs off Antarctica. They gleamed and glinted, cold, forbidding, pure, and white. That's what I strive for with the toilets.*





Miwa-Shiouji's mother...



I have no idea what she does or where she does it.

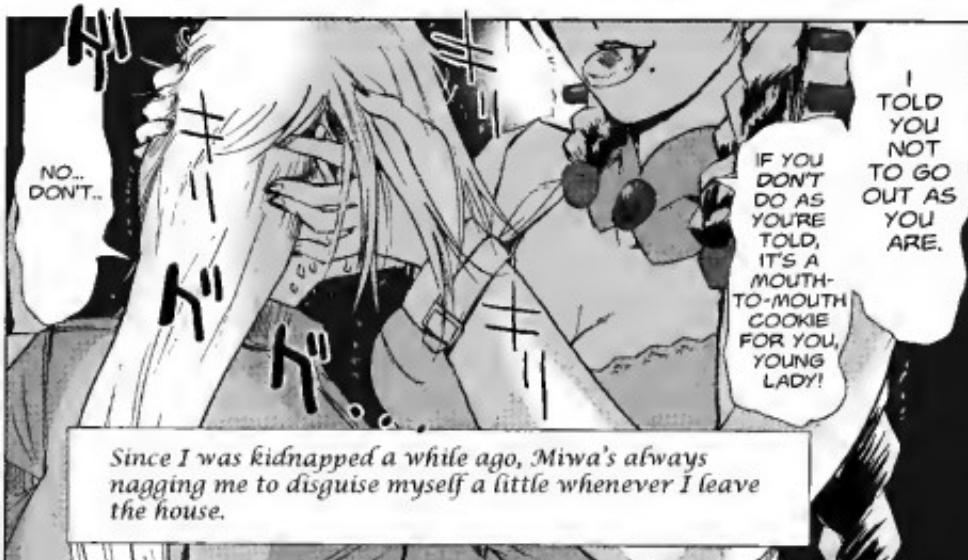
*She's always joking, but...*



*None of us are allowed to enter Miwa's room. She'll come back to the house all of a sudden...*



*I think...she's a scary person.*



I actually know who I was mistaken for...

HOW'S THIS?

YOU'RE UNLUCKY TO LOOK LIKE A DANGEROUS PERSON.

YOU WERE MISTAKEN FOR SOMEONE ELSE, WEREN'T YOU?

The kidnapper might have thought I was her...

A TOP CITY EXEC, AND HE'S STILL LATE.

MERRY, YET TARDY.

S... SEE YOU LATER!

SEE YA!

UM...

...but if you take a close look, I don't think we look alike.

MORNING!

*But I don't quite understand why he lives at Umi's house, too.*



*As opposed to Umi, he comes home just to sleep.*

*And then there's Mr. Iwata. Apparently he's a big shot in the Mayor's office.*

*I never seem to see him eat... and he almost always stays in his bedroom... so we rarely talk to each other.*

*People sometimes call him Mr. Mitsukoshi. His background is... Well, for some reason, I feel too scared to ask.*

*NOW CHARGING*

*He's an interesting mix of high spirits and little presence.*

*When I first got here, I didn't realize...*





*...how unnatural it is for five people like us  
to be living in this house together.*

*And of course, me being here...  
is the strangest of all.*



TWO EXTRA LARGE  
BOWLS, ONE HEAVY  
ON THE BROTH, ONE  
EGG, ONE MISO SOUP,  
PICKLES AND  
BURDOCK SALAD.  
TO GO.

UH, ONE  
MEDIUM  
BOWL  
AND A  
MISO  
SOUP.  
FOR  
HERE.

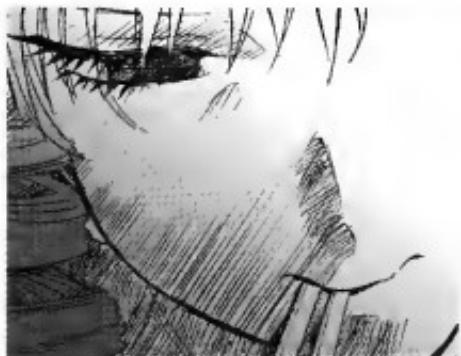




FOR  
THOSE  
WHOM  
WE HAVE  
DECEIVED  
TO GET IT,  
SORRY.

LET'S  
EAT.

FOR WHAT  
WE ARE  
ABOUT TO  
RECEIVE,  
MAY OUR  
LORD MAKE  
US TRULY  
THANKFUL.





YOU MUST  
REMAIN FRESH  
AT ALL TIMES  
FOR POSSIBLE  
CONSUMPTION!  
THEFORE,  
YOU ARE NOT  
ALLOWED  
TO DIE!

LISTEN  
UP,  
FURBALL!

IF  
SENIOR  
EXCEL  
WERE HERE,  
SHED  
TELL  
YOU--

-ONLY  
SHE  
WOULDNT  
PUT  
IT SO  
POLITELY

A TIMID  
BEAST THAT  
DISLIKES  
CROWDS  
CANNOT  
SURVIVE  
IN A STRAY  
DOG  
SOCIETY.

...A  
DOG.

HERE I  
AM, WITH  
MY CATLIKE  
GRACE,  
YET I'M  
STUCK WITH A  
DOG...

MIN-CHAN,  
YOU HAVE  
ADDED TO MY  
RESPONSIBILITIES.  
I NEED TO FIND  
THE REAL SENIOR,  
BUT NOW I ALSO  
NEED TO TAKE  
CARE OF YOU...



...A DOG...  
HAS A VERY  
SENSITIVE  
NOSE!!!

WAAAIIIT  
A  
SECOND...



LET'S  
GET  
GOING,  
THEN!

GOOD!

YOU  
MUST  
REMEMBER  
HER  
SMELL,  
RIGHT?

R  
I  
G  
H  
T  
?!

BUT NO COMMENTS  
ABOUT HOW  
I SMELL AFTER  
A WEEK WITHOUT  
DRY CLEANING,  
SOAP, AND ANNICK  
GOUTAL'S EAU  
D'HADRIEN!

AFTER  
ELGALA  
GIVES  
HER  
WILD  
VIEWS  
TO MINCE...

NOW,  
REMEMBER,  
MINCE!  
YOUR SENSE  
OF SMELL IS  
THOUSANDS OF  
TIMES BETTER  
THAN A HUMAN  
BEING'S!



BUT  
I DO  
THINK  
SHE'S  
AROUND.

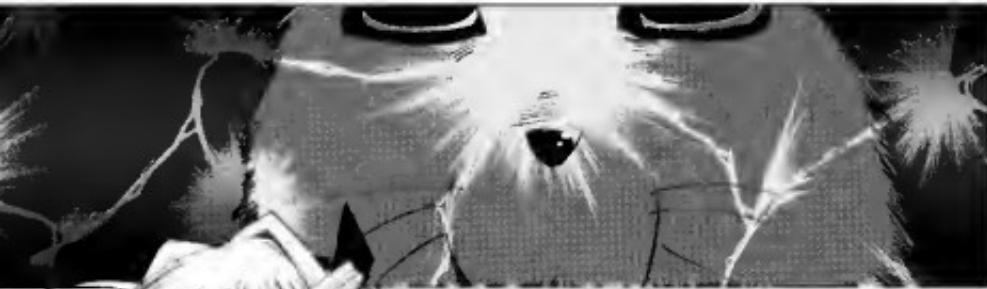
MAY AS  
WELL START  
HERE AS  
ANYWHERE.  
I HAVE NO IDEA  
WHERE SENIOR  
DISAPPEARED  
TO...

Actually elated  
to be viewed as  
something  
more than  
mere food.

SENIOR IS  
INCOMPETENT...  
SENIOR IS  
UNFEMININE,  
BUT SENIOR  
IS LOYAL. EVEN  
IF HER BODY  
BROKE APART,  
SHE'D KEEP THE  
PIECES NEARBY  
TO SERVE OUR  
LORD IL  
PALAZZO.

WHAT  
DO I  
BASE  
THIS ON,  
YOU ASK,  
MIN-CHAN?

MM ?



NO  
WAY!  
S-SO  
SOON  
?!

EH  
?!







I WILL  
BEAR  
THE  
BURDEN  
OF THIS  
MEMORY  
TOGETHER  
WITH YOU.

A  
TRAGIC  
ENDING,  
MY  
LORD.

IT  
WAS A  
FIGHT  
WITHOUT  
VICTORS...

1

IT  
WAS  
I WHO  
GAVE  
THAT  
POST  
TO THE  
IMPOSTOR.

NO..  
THE  
MISTAKE  
WAS  
MINE,  
MS.  
ELGALA.

HAPPY  
ENDING?  
ECSTATIC  
ENDING!!

MY  
LORD...  
I SHALL  
STAY BY  
YOUR  
SIDE  
PRESSSED  
INTO YOUR  
SIDE...

..AS  
MY  
NEW  
NO. 2

BUT, MS.  
ELGALA,  
IF YOU  
WILL YET  
STAY  
BY MY  
SIDE...

AND IF  
IT TURNS  
OUT BOTH OF  
THEM SMELL  
ALIKE, IGNORE  
THE COOL  
EXECUTIVE,  
AND PICK THE  
SPASTIC  
BRUTE!

HURRY  
UP,  
MIN-  
CHAN!



I spend the afternoon reading books, watching TV, and going out to get the groceries.

I don't like going where there are crowds...but recently I find myself hanging around that building.

If I go there, will something change?



I heard that the man named Il Palazzo is the president of this company.

Whenever I think about him... I feel my heart beating faster...



Umi said that this is something called love at first sight.

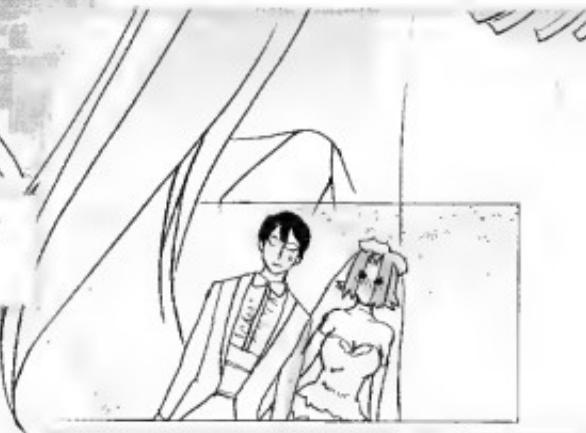
Maybe so.

Maybe I just look up to him...



Maybe I'll forget about this feeling soon  
and fall in love with someone else...

...and the professor and Umi will  
get married...



...and even Mr. Iwata will  
get married...



YOU  
CAN  
BECOME  
A PART  
OF MY  
FAMILY.



...and I'll be Teriha Shiouji forever.



*Except that I know...*

*...it's all a lie.*

*I see her sometimes,  
looking down at me...*



*She's waiting for...  
someone who feels at ease...  
and is happy...and wishes this  
moment would never end.*

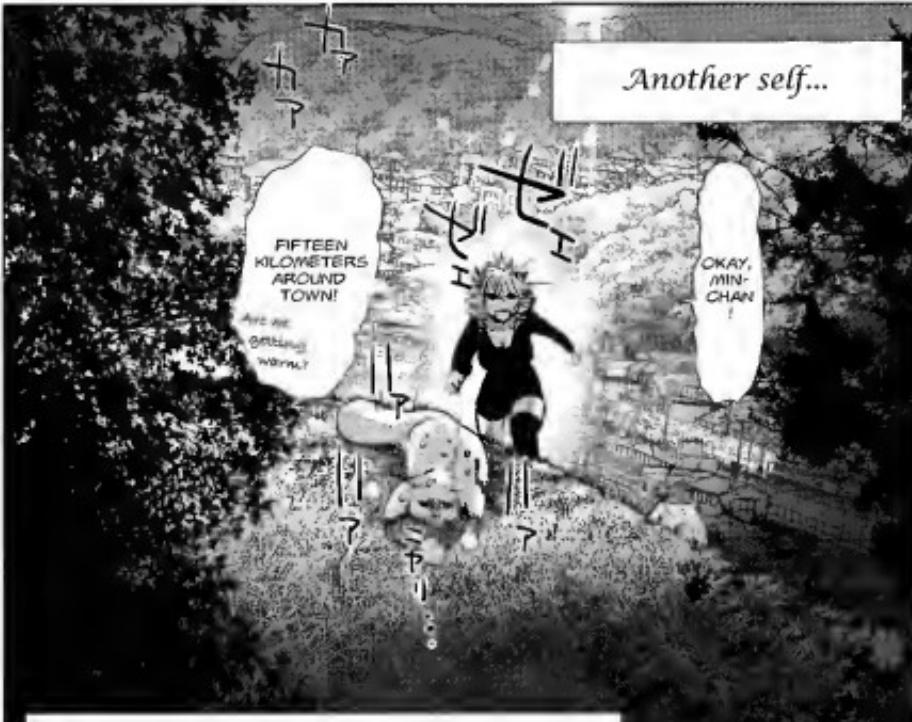




*I, Teriha Shiouji, have never existed from the start...*

*So everything will just turn back to the way it was...*

*...before me.*



*Another self...*

FIFTEEN  
KILOMETERS  
AROUND  
TOWN!

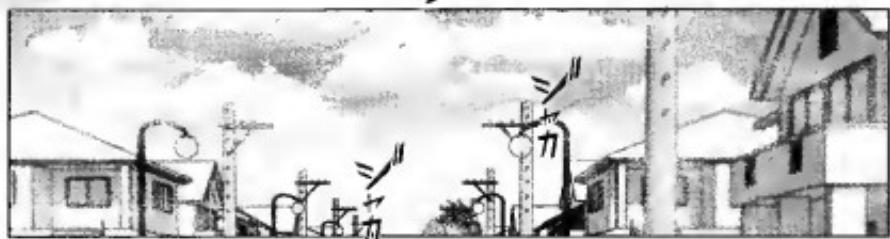
Are we  
getting  
warm?

OKAY,  
MINI-  
CHAN

*...is inside me...waiting for me.*



EXCELSAGE



# MISSION 5

# TWO WHEELS



YOU DON'T  
NEED IT FOR  
YOUR COMMUTE,  
AND IF YOU  
NEED A RIDE,  
YOU CAN JUST  
CHARGE THE  
TAXI TO YOUR OFFICE.

WHY  
BUY  
A  
CAR?



Aye,  
reet.  
but...

Just  
a used  
compact  
ye knaa.

How,  
Matsuya.

YOU'RE  
GOING  
TO BUY  
A  
CAR?



ALREADY

It's a  
done deal,  
lods. Th' car  
arrives  
tomorra.

WE CAN  
AFFORD  
CARS ON  
WHAT WE  
MAKE  
NOW.

WELL...

I DIDN'T  
THINK YOU  
WERE INTO  
THOSE KIND  
OF  
MACHINES.





Diven't  
tell th'  
Doktaa,  
mind,

'E might  
try t' mek  
us run  
errands  
in it.



...o' course,  
if ah hed  
said ah wuz  
gaan t' buy a  
hippopotamus,  
ye would  
hev said th'  
same thing.

That  
wuz  
quick...

A  
CAR,  
HUH?  
SOUNDS  
GOOD!

OKAY,  
I'LL  
BUY  
ONE  
TOO!



NO, I  
JUST  
THOUGHT  
YOU GUYS  
ALREADY  
DID.

HUH  
?

Erm, that  
sounds like  
a liml jerk yer  
makin', innit  
Iwata? For God's  
sake, please?  
Tell us yernt sur  
ignoront os  
t' nat knaa  
that?





In that case,  
it must give  
yo joys  
HOW COULD YOU SAY THAT?

HAI!  
"ID"  
STANDS  
FOR  
"IDIOT'S  
DELIGHT!"

IMAGINE

IWATA...  
WHAT  
ARE YOU  
GOING TO  
GIVE THEM  
FOR  
ID...?

HOW  
COULD I  
PREDICT  
YOU'D  
SAY  
THAT?

WHY  
ARE  
YOU  
SHAKING  
YOUR  
HEAD?

SO  
YOU HAVE  
PROBLEMS  
WITH THINGS  
LIKE VOTING,  
TAXES, HEALTH  
INSURANCE,  
PENSIONS AND  
BASIC HUMAN  
RIGHTS.

I  
HAVE  
NO  
IDEA.

YOU  
MEAN  
WHAT  
MS.  
MOMOCHI  
PUT  
DOWN.

LOOK,  
IWATA, YOU'RE  
LEGALLY DEAD.  
YOUR OLD ID  
HAS BEEN  
CANCELLED.  
AND GOD  
KNOWS WHAT  
THE MUSTACHE  
PUT DOWN FOR  
YOUR  
"MITSUKOSHI"  
ALIAS.

IS  
THAT IN  
YEN OR  
PERICA?

UH-HUH.  
I KNOW  
A GUY  
WHO SPENT  
500,000  
ON  
REPEAT  
COURSES  
AND STILL  
DIDN'T  
PASS

SHUT  
UP,  
MORON.

Aye,  
takin'  
it  
awah  
...if yer  
clumsy,  
it's  
bottomless.

An' then  
thez th'  
cost o'  
drivin'  
school...





WOW!  
YOU ALL  
DECIDED  
TO COME  
TO SEE  
SUMIYOSHI'S  
NEW CAR,  
HUH?

HEY!  
WHAT  
A  
COINCI-  
DENCE!

HE'S  
SO  
KIND...

OH!  
COOL!  
YOU  
NOTICED

Erm...mine  
is just used,  
but that 'un's  
new, innit?

...HOW'D  
YOU  
AFFORD  
THE  
BIKE?

WAIT...

TIME TO  
SAVE THE  
EARTH,  
RIGHT?  
CLEAN  
ENERGY!

YEAH!  
IVE  
JUST  
STARTED  
RIDING  
IT TODAY.  
ITS  
BRAND  
NEW!

DON'T  
GIVE ME  
THAT SAYS  
THE EARTH  
CRAP WE  
GET ENOUGH  
OF THAT  
AT  
WORK.









'Eez  
th' one,  
speedin',  
not us.

DO YOU  
HEAR A  
POLICE  
SIREN?



I  
WENT  
TOO  
FAR...



BUT  
DID I  
SHAKE  
THEM?

I  
SHOULDN'T  
HAVE  
TRYED TO  
SCAM  
THAT STEAK...

THEY  
WERE  
HIDING,  
TOO!  
THAT'S  
NOT FAIR!

gasp!

SO  
WEAK...

I'M  
WANTED  
ON A  
HUNDRED  
MILLION YEN  
EMBEZZLEMENT...  
I CAN'T GO TO  
JAIL OVER A  
RESTAURANT  
BILL!

OUT OF  
STAMINA...  
DUE TO  
HUMBLE  
MEALS...

S  
O  
R  
R  
Y  
!



THE  
FACE...  
IT'S  
FAMILIAR...

BUT  
THAT'S NOT  
IMPORTANT  
RIGHT  
NOW!

MYSTERIOUS  
HOT GIRL,  
BEING  
PURSUED,  
ASKING  
FOR HELP?  
THESE ARE  
WORLD-CLASS  
CLICHÉS  
FOR A  
FRIEND OF  
JUSTICE!

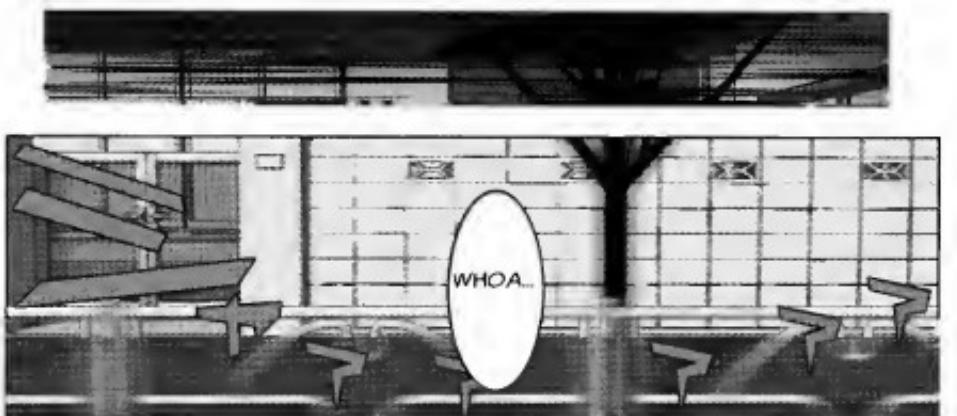
GARY  
COOPER-  
LIKE  
NOPE!

UM...I  
JUST  
MEANT,  
GIVE ME  
YOUR BIKE...

Too  
scared

I'M  
BEING  
CHASED.  
PLEASE  
HELP  
ME!

I  
HOPE  
HE'S  
STUPID



...WAIT  
A  
MINUTE.

HMM...

THE  
FRIEND  
OF  
JUSTICE  
IS NOT  
AFRAID  
OF A  
POLICE  
CAR!

YOU'RE  
FAST.

BUT LOOK,  
YOU SMASHED  
THAT POLICE  
CAR! THAT'S A  
MORE SERIOUS  
CRIME THAN  
STEALING STEAK,  
WITH MY CHOICE  
OF TWO  
VEGETABLES!

HERE  
THEY  
ARE  
AGAIN!  
THEY  
MUST BE  
UPSET...

...N-NO!  
I WAS  
FRAMED!  
FRAMED  
AT A  
FAMILY  
RESTAU-  
RANT!

YOU'RE BEING  
CHASED BY  
A POLICE  
CAR, SO  
THAT MEANS  
YOU'RE A  
VILLAIN,  
RIGHT?!

IF I  
DO, I'LL  
BLAME  
IT ON  
HIM!

I  
CAN'T  
GET  
CAUGHT...

FASTER  
IF YOU  
DON'T WANT  
TO BE  
PULLED  
OVER!

HMM...  
and will  
she blame  
it on me?

I DON'T  
WANT THE  
EMBARRASS-  
MENT OF  
BEING  
PULLED  
OVER...  
PULLED  
OVER...  
PULLED  
OVER...

WHAT  
ARE  
YOU  
DOING  
?!

GAININ'  
SPEED!

KYAAA!

There's  
another  
one!

LOOK,  
GET  
OFF THE  
STREET,  
PULL INTO  
AN  
ALLEY,  
AND...

DOWNTOWN  
OR NOT,  
YOU  
CAN'T  
OUTRUN A  
POLICE  
CAR,  
IDIOT!

IF  
YOU'RE  
IN A  
MACHINE,  
AND IT  
GOES  
OUT OF  
CONTROL  
AT A HIGH  
RATE OF  
SPEED...

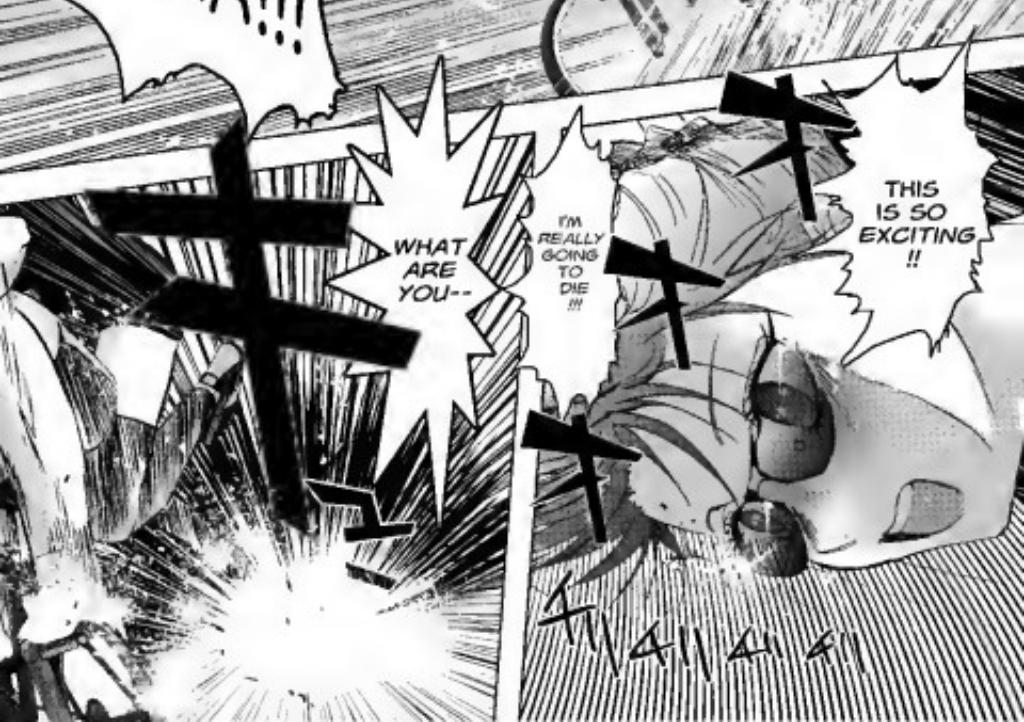
YOU  
KNOW, A  
GREAT  
PERSON  
ONCE  
SAID...

UM...





HOW  
FAST  
ARE  
WE  
GOING  
?!



DID  
YOU  
PUT THE  
CHAIN  
ON THE  
BIG  
GEAR?!

STOP  
IT,  
STOP  
IT,  
STOP  
IT,  
STOP-

OKAY!  
ROOF  
OF  
THE  
CAR, AND--

EEEEEEEEE

HOLD  
ON  
AGAIN  
!!



YOU  
DID  
PRETTY  
GOOD  
FOR A  
LOWLY  
CITIZEN.

WE  
REALLY  
OUTRAN  
THEM...

HMM...  
THE  
BIKE'S  
MAKING  
A  
NOISE.

OHHL.  
WOW.

NOISE  
?

HUH  
?

NOT  
SOMETHING  
IMPOR-  
TANT,  
I  
HOPE  
?!

UM, WHAT'S  
THAT  
?!

YAAA!

OH,  
THAT?  
I LIKE,  
SHIFT MY  
INERTIAL  
MASS, OR  
SOMETHING.

WHY  
HAVEN'T  
WE  
FALLEN  
OVER  
?!

MAN!  
WHAT A  
RIPOFF!  
I PAID A  
THOUSAND  
YEN FOR  
THIS!

THIS  
PIECE  
OF  
CRAP'S  
COMING  
APART!

LOOK  
OUT! IT'S  
THE END  
OF THE  
ROAD!

NEXT  
TIME,  
SPLURGE,  
AND  
PAY  
TWO  
!!!

NO  
CAN  
DO,  
AMIGO!

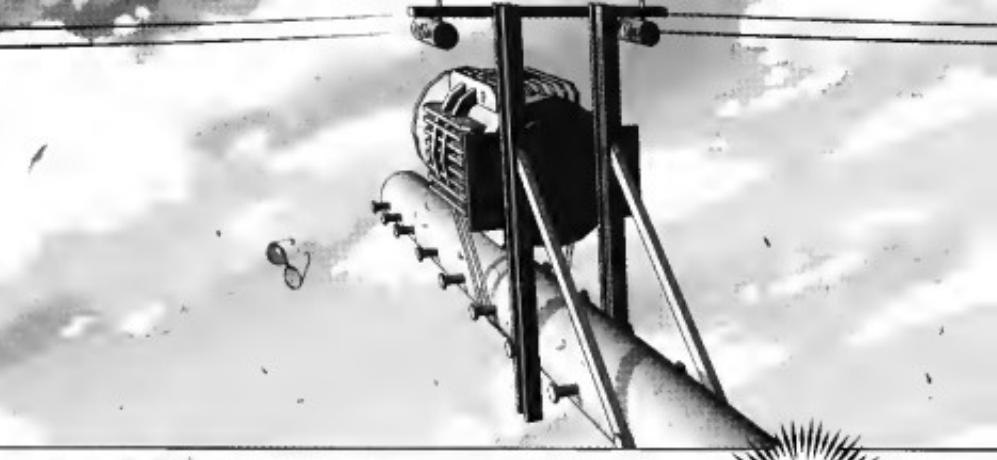
STOP!  
STOP!

THEN  
TRY  
THE  
BRAKE!

I'D  
LIKE  
TO, BUT  
THE  
SPEED'S  
TOO  
HEROIC!

USE  
YOUR  
FEET  
LIKE  
YOU DID  
BEFORE!







...WILL  
BE  
YOUR  
SENIOR  
IN  
HELL!

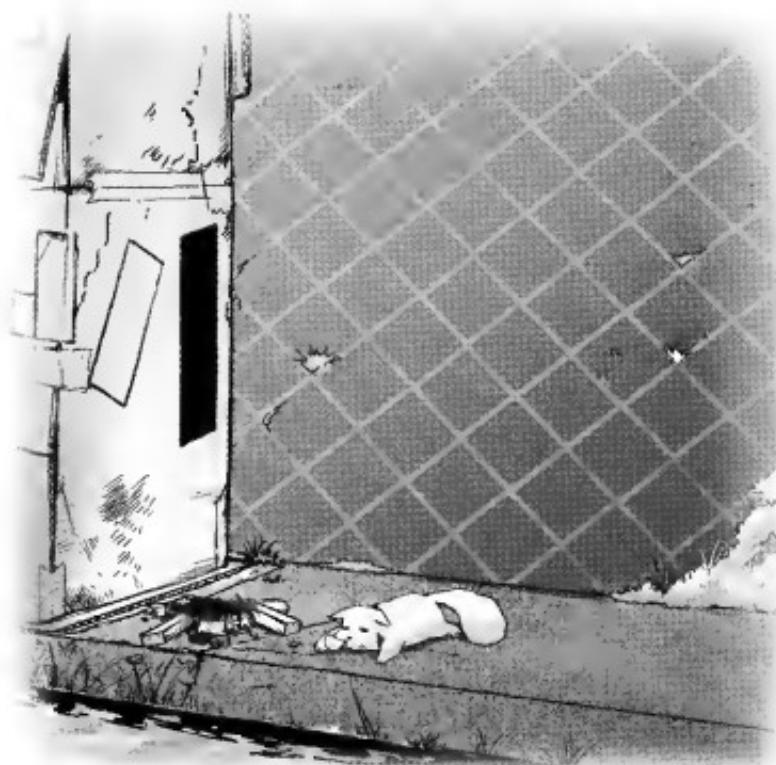
argh!

GOOD  
THING WE'RE  
AT THE  
DI.Y.  
STORE.

THAT  
LOOKS LIKE  
IT'S GOING  
TO NEED  
SOME  
REPAIRS.

YOUR  
CAR, I  
MEAN.  
I'M  
SURE  
IWATA'S  
FINE.

END MISSION 5



EXCELSIOR



# MISSION 6

## A PUBLIC BOMB

THERE'S  
NOT A  
MOMENT  
TO LOSE!  
I'VE GOT  
TO RUN  
BACK  
OVER  
TO  
WHERE  
I SAW  
HER--

I  
FOUND  
HER!

A NEAR-DEATH EXPERIENCE LIKE THAT IS VERY EXHAUSTING.

AFTER I TAKE A SHORT COMA TO RECOVER.



-We interrupt this program to report a breaking news story.

According to information we've just received...

One-bite cooking! On the menu today is-

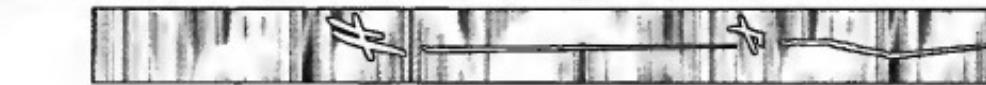






TERIHA  
...?

AH,  
THERE  
YOU ARE,  
UML I'VE  
JUST  
HEARD  
SOME  
INTER-  
ESTING  
NEWS.



EXCUSE  
ME.

I  
CAN'T  
PROMISE  
TO  
PROVIDE  
YOU OUR  
COOPER-  
ATION.

YES...

JUST AS I  
THOUGHT,  
THERE'S  
NO  
MISTAKE...

SO, IT'S  
NO MISTAKE  
THAT OUR  
OPPONENT  
IS EXERTING  
SOME  
SUSPICIOUS  
INFLUENCE...

I  
THOUGHT  
THAT HE  
COULDNT  
LAUNCH  
THAT BIG  
COMPANY  
IN A  
LEGITIMATE  
WAY...

JT'S  
POSSIBLE  
THAT  
HE'S BEEN  
CONTROLLED  
TOO...

AS  
FAR  
AS I  
KNOW, HE  
WASN'T SO  
HOSTILE,  
BUT...

AS  
LONG  
AS WE  
DON'T  
KNOW  
HOW IT'S  
BEING DONE.

THE  
QUESTION  
IS, SIR,  
ARE OUR  
EMPLOYEES  
AT RISK  
OF IT?

BUT  
BRAIN-  
WASHING  
OR  
WHATEVER  
IT IS,  
THEY'RE  
TOO  
CLEVER.

JT'S  
POSSIBLE,  
EH?

HMPH.  
SEIZING  
ABSOLUTE  
POWER  
IS NOT AS  
SIMPLE  
AS IT  
APPEARS...



Hurm.  
Soonds  
like  
paradise  
on Earth.

IT  
MEANS A  
SOCIETY  
WHERE I  
CAN DO  
WHATEVER  
I WANT  
WITHOUT  
BEING  
INTERRUPTED.

MS.  
MATSUYA.  
YOU MAY  
WONDER WHY  
I SEE FIT TO  
INTERFERE IN  
A PRIVATE  
CORPORATION'S  
AFFAIRS.

WELL,  
FOR A  
START,  
MINE  
HAVEN'T  
BEEN  
BLOWN  
UP.

HOW  
ARE  
THEY  
DIFFERENT  
FROM  
ILL'S?

WAIT A  
MOMENT.  
YOUR  
PLANS  
TO  
DEVELOP  
THE  
CITY...

Aye,  
Taxpayer-  
fundaaad  
emotions,  
mind.

THIS IS  
NOT A  
TUG-OF-WAR  
BETWEEN  
THE PRIVATE  
AND THE  
PUBLIC  
SECTOR.  
IT'S NOTHING  
BUT  
EMOTIONS.

IT'S  
BECAUSE  
THERE'S NO  
POINT  
TAKING  
OVER THE  
REDEVELOP-  
MENT OF A  
CITY OF  
THE  
DEAD...

SO, WHAT DID HAPPEN TO THE CITY PROJECT?

OH... WELL... THERE ARE MORE DULLARDS COMPLAINING ABOUT OTHERS' OPINIONS THAN I THOUGHT...

WELL... THAT KIND OF IDEA DOESN'T DISAPPOINT US ANYMORE

A GIANT HAS TO LOOK AT THINGS WITH A GIANT'S PERSPECTIVE

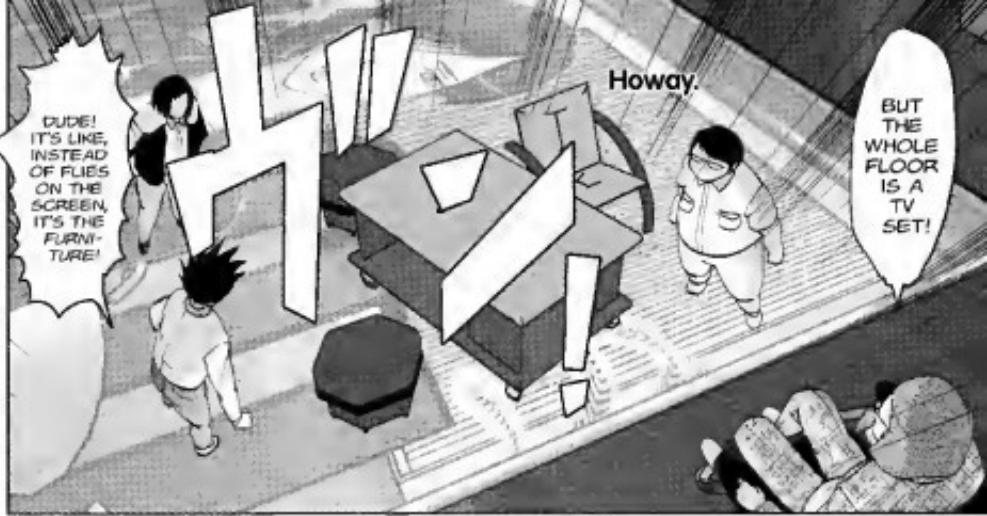
TAXES THAT ARE MY MONEY ONCE WE COLLECT THEM

Aye.  
E's tryin'  
t' mek  
us do  
summik.

IN HIS OWN SUBTLE FASHION...

I'M WONDERING IF THERE'S A WAY TO MAKE THEM MORE UNDERSTANDING.





*The letter warns police not to interfere, and states that if anyone attempts to enter or leave the ILL building, the bomb will be detonated.*

*The anonymous threat was issued via letters that arrived simultaneously today at local media outlets.*

# TERRORIST BOMB THREAT

NEWS



*Besides ascertaining the authenticity of this threat, the police are attempting to-*



THE LOCAL TV STATIONS DID IN FACT RECEIVE LETTERS CONTAINING A BOMB THREAT AT ILL. THE WARNINGS WITHIN THEM ARE EXACTLY AS DESCRIBED.



ANYONE COULD HAVE DONE THIS. DISGRUNTLED EX-WORKERS THOSE JEALOUS OF THEIR SUCCESS, PARANOID SCHIZO-PHRENIC PSYCHOTICS.

WHY DO YOU SUSPECT ME?

YOU'RE NOT BEHIND THIS?

UH...





Could ye not  
just torn f'  
play video  
games, Doktaa?  
Wor, generation  
finds 'em  
geet amusin'.

WELL,  
I'M  
JUST  
LIKE YOU  
GUYS. I  
GET  
BORED.

EXCUSE  
ME IF I'M  
MISSING  
SOMETHING...  
BUT THEN  
WHY DID  
YOU SET  
A BOMB?

I DON'T  
WANT TO  
ASK THIS,  
BUT I'LL  
ASK YOU  
ANYWAY...

HOW  
BIG  
IS THE  
BOMB  
YOU'VE  
SET?

HOW  
BIG?  
WELL, I'D  
SAY IT'S  
ABOUT...  
HMM...SAY,  
TWO-CITY-  
BLOCK  
SIZE...?



If thez  
bomb on  
th' news is  
real, an' it  
gans  
off...

God,  
divven't  
ye see  
th'  
danger?

WELL,  
WE  
KNEW HE  
LOVED  
EXPLO-  
SIONS.

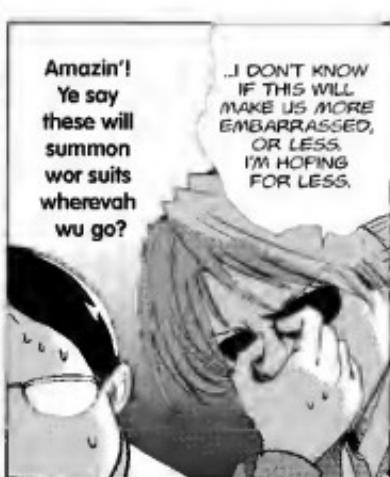














JUST SEE  
IF I  
DON'T  
BUST  
SOME  
HERO  
MOVES!

EVEN IF  
WE HAVE  
THE SUITS,  
WHAT CAN  
WE DO  
WITHOUT  
ROPON-  
MATSU?

WELL...  
WE'RE  
NOT  
EXPECTING  
ANYTHING  
FROM  
PRIVATE  
THIRD  
CLASS  
ROBOT.

Can  
wu get  
close t' th'  
building,  
bur?

BET  
I  
CAN!

WAIT.  
CAN  
YOU FIND  
THE  
BOMBS,  
IWATA?



Eh. Mass panic  
from a mere threat!  
D'ye think wu gonna  
bunch o' cowoadz in  
this country, Matsuya?  
Spooked at th' very  
thought o' a bomb?

On th' othoo  
hand, it's bettaah  
for us if they  
do get as many,  
er, witnessaz  
out as possible.

YOU GOT A  
POINT...  
LOOK AT ALL  
THESE COPS.





Attention  
ILL  
employees.

*Sir*  
Do not  
use your cell  
phones. Calls are  
to be made  
on fixed lines  
only.

If you find  
a suspicious  
package,  
report to your  
supervisor,  
but do not  
touch it.

It is  
imperative  
you remain  
inside the  
building for  
your own  
safety. Do not  
approach  
the exits.

*It's  
me.*

Until  
then,  
I expect  
each  
department  
to deal with  
this in a  
calm  
manner.

This  
is your  
chairman  
speaking.  
I will give  
you  
follow-up  
instructions  
as the  
situation  
changes.

JUST AS I  
THOUGHT,  
WORDS FROM YOU  
WERE  
MUCH MORE  
EFFECTIVE,  
LORD IL  
PALAZZO.

4  
ナ

SIR.

ナ  
ナ

That  
is  
all.

CHAIR

THE  
LOWER  
WORLD  
REALLY  
IS A  
TROUBLE-  
SOME  
PLACE.

4  
ナ  
ナ

MIL.

W-  
WHAT  
ARE  
WE  
GOING  
TO  
DO,  
SIR?

木  
口  
木  
口

UM

THIS IS A  
LITTLE TOO  
ROUNDABOUT  
TO BE THAT  
MAN'S  
SCHEME.

WELL

EMP  
KEEP  
MOVING  
FORWARD?  
WELL, I  
WILL!

WHAT'S  
THAT  
YOU  
SAY,  
GIRL?  
TO THE  
RIGHT?



BUT  
WHAT  
HAS SHE  
BEEN  
DOING,  
SO  
CLOSE  
TO US?

SHE  
MUST  
BE  
CLOSE...

HEY! WATCH  
WHERE--

SORRY!

OW!

THERE'S  
SO  
MUCH  
I WANT  
TO ASK  
HER...  
TELL  
HER...





I'VE  
GOT  
TO  
GET  
THERE...

...I'VE  
GOT  
TO  
GET  
THERE!

END MISSION 6

(UNDERCOVER MESSAGE)

THAT'S  
RIGHT!  
I'M TALKIN'  
TO YOU!  
DO YOU  
THINK YOU  
HAVE TIME  
TO READ  
A MANGA  
NOW THAT  
YOU'VE BEEN  
CON-  
QUERED!

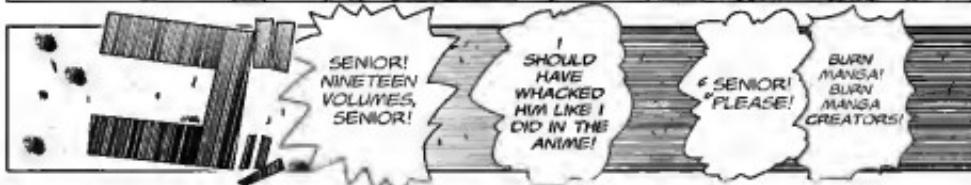
HEY,  
YOU!

PLEASE  
CONTINUE  
TO ENJOY  
OUR  
FUTURE PERFORM-  
ANCES...

THANK  
YOU VERY  
MUCH FOR  
STICKING IT  
OUT UNTIL  
THE END OF THE  
VOLUME!

...for  
your  
purchase!

Thank  
you  
very  
much...



# Excel Saga 19

ORIGINAL JAPANESE PRODUCTION STAFF

STORY AND ART BY  
RIKOO KOSHI

PICTORIAL ASSISTANCE  
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YUKI TAKESHI  
RASEN

EDITOR  
YOSHIIYUKI FUDETANI

(In Japanese alphabetical order. Honorary titles are omitted.)

Special Thanks  
SHOUJI SATO  
RIKU KUMI



# Guide to *Excel Saga* 19's Sound Effects!

|      |  |
|------|--|
| 3.1  | —FX PEEP PEEP [pi pi: machine beeping]               |
| 3.2  | —FX MUUTTER [buu buu: muttering]                     |
| 3.2  | —FX ROLL ROLL [gero goro: rolling around]            |
| 3.3  | —FX ROLL ROLL [gero goro: rolling around]            |
| 3.3  | —FX BEEP [pi: hissing]                               |
| 3.5  | —FX POMP [ka: turning suddenly]                      |
| 5.1  | —FX SIGH [shuu: exhaled sigh]                        |
| 5.3  | —FX RUMBLE [go go go yo: rumbling]                   |
| 5.4  | —FX SIGH [hau: sighing]                              |
| 6.2  | —FX STAGGER [wa: staggering]                         |
| 8.3  | —FX MOOOO [nya: moaning]                             |
| 8.3  | —FX RUSTLE [shuu: rustling]                          |
| 8.3  | —FX RUSTLE RUSTLE [base base: rustling]              |
| 8.3  | —FX MOOOO [nya: moaning]                             |
| 8.4  | —FX BAM [ta: opening the door quickly]               |
| 7.1  | —FX TAT TAT TAT [pota pota: small running steps]     |
| 7.4  | —FX TAT TAT TAT TAT [pota pota: small running steps] |
| 8.1  | —FX MUUNBLE [dutu: moan/muttering]                   |
| 8.1  | —FX CHOP CHOP [uchi uchi: chopping]                  |
| 8.3  | —FX CLANG [pashe: metal clanging]                    |
| 8.4  | —FX HO HO HO HO [ho ho ho: evil laughing]            |
| 9.1  | —FX BOOH [oote: appearing suddenly]                  |
| 9.2  | —FX TCH [chii: scoffing]                             |
| 9.3  | —FX CLANG [pashe: metal clanging]                    |
| 9.5  | —FX CLENCH [ka: clenching his teeth]                 |
| 10.1 | —FX SIGH [hau: sighing]                              |
| 10.2 | —FX BANG [gata: slapping his hand on the desk]       |
| 10.3 | —FX CLENCH [gata: squeezing his fist]                |
| 10.4 | —FX BANG [gata: slapping his hand on the desk]       |
| 11.4 | —FX BLANCE [nui: glancing up]                        |
| 11.4 | —FX TEE HEE [ha ha: giggling]                        |
| 12.3 | —FX SLAM [gata: slamming his hand on the table]      |
| 12.4 | —FX JUMP [tsuu: standing up quickly]                 |
| 13.1 | —FX AH [ka: suddenly realizing something]            |
| 13.2 | —FX HONK HONK [puuuu: car horn honking]              |
| 14.1 | —FX CLICK [kuchi pota clicking]                      |
| 14.2 | —FX KICK KICK [hai biki kicking his foot]            |
| 15.3 | —FX STEP [ka: stepping into the moon]                |
| 15.4 | —FX STEP STEP [ka ka steps]                          |
| 15.5 | —FX TAP TAP [ton ton: tapping him]                   |
| 16.1 | —FX "TEH?" [hau]                                     |
| 16.2 | —FX THUMP [oote: thumping his arm on the table]      |
| 18.3 | —FX AHHEM [gefu: breathing out]                      |
| 17.1 | —FX TURN [hai: turning around]                       |
| 18.1 | —FX TEE HEE [ha ha: giggling]                        |
| 18.4 | —FX GLAZE [gata: glazing]                            |
| 18.3 | —FX RUMBLE RUMBLE [goton goton: thunder rumbling]    |
| 18.4 | —FX HONK HONK [puuuu: car horn honking]              |
| 19.5 | —FX CLUNK CLUNK [puuu puuu: ice clicking]            |
| 20.1 | —FX HIC [awaaawaa: feeling drunk]                    |
| 20.1 | —FX SHAKE SHAKE [hai huu: shaking the glass]         |
| 20.2 | —FX HEH HEH [ha ha: chuckling]                       |
| 20.3 | —FX SLAM [doton: slamming her hands down on the bar] |
| 21.1 | —FX GULP [oyuu: gulping]                             |

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

Just as Senior Excel would with Elgala, a number of a loyal readers of *Excel Saga* have been cajoled, dragged, and kicked into sending their fan art and comments below! If you would like to do it the easy way for Vol. 20, just send your correspondence to:

Oubliette c/o Excel Saga

VIZ Media, LLC

P.O. Box 77064

San Francisco, CA 94107

|      |   |   |
|------|---|---|
| 37.3 | —FX TOUCH [so: softly touching]                     | 213.—FX HIC [nikku hiccupping]  |
| 37.4 | —FX SNORE [gu: snoring]                             | 213.—FX HEH [fu: chuckling]   |
| 37.4 | —FX SNORE SNORE [gu gu gu: snoring]                 | 215.—FX UGH [uh..: feeling sick]                                      |
| 37.5 | —FX POP [guuuu: drool bubble popping]               | 216.—FX EDGE EDGE [guuu geee: edging away from him]                   |
| 37.6 | —FX UH [hu: waking up]                              | 216.—FX SPINKLE SPINKLE [pu pu: sprinkling salt]                      |
| 38.1 | —FX ROLL ROLL [goooo: rolling around]               | 22.1.—FX GNAW GNAW [gash! gash! gnawing on food]                      |
| 38.1 | —FX CLANG CLANG [kaoo kaoo: head rolling around]    | 22.2.—FX GLARE [hi: glaring]  |
| 38.2 | —FX VROOM [buwooo: car revving]                     | 22.3.—FX TA-DA [chi..: presenting drama]                              |
| 39.1 | —FX STEP STEP STEP [ka ka ka: walking]              | 23.2.—FX GLUB [gyuuu: chugging drink]                                 |
| 39.3 | —FX THROB THROB [zukin zukin: head throbbing]       | 23.3.—FX WHAM [dat: slamming glass down]                              |
| 39.5 | —FX FLIP [tata: something hitting the ground]       | 24.1.—FX POINT [shap!: turning to point at him]                       |
| 39.5 | —FX CLATTER [gata: something clattering]            | 24.2.—FX MUWBLE MUWBLE [gyooya gyoooya: mumbbling]                    |
| 39.5 | —FX BAM [gotton: a loud noise]                      | 24.5.—FX HAI [jaak: laughing happily]                                 |
| 39.5 | —FX SLAM [baran: a door slamming]                   | 25.2.—FX SCOFF [fu: scoffing]   |
| 40.1 | —FX STEP STEP [ka ka: step step]                    | 25.3.—FX CLUNK [kooco: setting glass down]                            |
| 40.1 | —FX BAM [daka: appearing suddenly]                  | 25.4.—FX SLAM! [daka: slamming the bar]                               |
| 40.2 | —FX SHINE [zukin: gold club shining]                | 25.5.—FX GRAB [gabaa: grabbing the TV]                                |
| 40.3 | —FX THUD [tuo: body falling]                        | 26.1.—FX JUMP [gata: jumping out of her chair]                        |
| 40.4 | —FX DRAG DRAG [zu zuu ze: being dragged]            | 26.2.—FX WHOOSH [do: dashing away]                                    |
| 40.5 | —FX GASP [kuuuu: gasp of surprise]                  | 26.3.—FX STEP [kuu: a step]   |
| 41.1 | —FX SWISH [cha: opening curtain]                    | 26.4.—FX SHAKE [gu: leg shaking]                                      |
| 41.1 | —FX THROB THROB [daka daka: wound throbbing]        | 26.6.—FX CLUNK [juku: stepping up to the bar]                         |
| 41.3 | —FX THROB THROB [zukin zukin: head throbbing]       | 27.2.—FX RING RING [musical note] RING RING [pirouette phase ringing] |
| 41.5 | —FX HUHP [huu: startled noise]                      | 27.3.—FX CLICK [che: answering phone]                                 |
| 41.5 | —FX TWITCH [paku: twitching]                        | 29.5.—FX THUMP [dokon: a heart beat]                                  |
| 42.1 | —FX THROB THROB [zukin zukin: head throbbing]       | 29.6.—FX WHO HOH [go: pumping her fist]                               |
| 42.1 | —FX HMPH [fun: grunting]                            | 29.2.—FX DASH [jaka: dashing away]                                    |
| 42.2 | —FX STARE STARE [jiro jiro: staring]                | 29.4.—FX WHOOSH [pyu: running fast]                                   |
| 42.2 | —FX PIKU [juku: picking his nose]                   | 30.4.—FX CLENOH [jaku: stretching]                                    |
| 42.5 | —FX SIGH [huu: sighing]                             | 31.1.—FX BAM [bas: striking a dramatic pose]                          |
| 42.5 | —FX SCRIBBLE SCRIBBLE [kuuu kuuu: scribbling notes] | 31.2.—FX CLICK [kuchi: pressing the button]                           |
| 43.1 | —FX POINT [tsuku: pointing]                         | 31.2.—FX BEEP [pi: beeping]   |
| 43.1 | —FX RUSTLE [paach: unbuttoning shirt]               | 31.3.—FX WHIRR [kyuuuu: whirring noise]                               |
| 43.1 | —FX SHAKE SHAKE SHAKE [ben ben bun: shaking head]   | 31.3.—FX SIGH [huu: sighing]  |
| 43.2 | —FX RUMBLE RUMBLE [dodododo: getting angry]         | 32.2.—FX CLICK [kuchi: machine clicking]                              |
| 43.2 | —FX HMPH [fun: grunting]                            | 32.2.—FX TWITCH [paku: twitching]                                     |
| 43.2 | —FX WIGGLE WIGGLE [kuuyu kuuyu: finger wagging]     | 32.5.—FX DROP [paku: dropping a pen]                                  |
| 43.3 | —FX HMPH [fun: grunting]                            | 32.6.—FX STAB [joku: a sharp pain]                                    |
| 43.3 | —FX GRINN [guu: teeth grinning]                     | 33.2.—FX THUMP [gata: stumbling]                                      |
| 43.3 | —FX TAP TAP [paku paku: tapping her chest]          | 33.2.—FX THROB [zukin: head throbbing]                                |
| 44.3 | —FX WHACK [gak: hitting him]                        | 33.3.—FX THROB [zukin: head throbbing]                                |
| 44.3 | —FX MUWBLE [gyoooya: mumbbling]                     | 33.4.—FX SHINE [kuu: light shining]                                   |
| 45.1 | —FX TSI [chi: clock]                                | 33.5.—FX SLIDE [cha: sliding open the door]                           |
| 45.5 | —FX BLARE [hi: gleaming]                            | 34.1.—FX THUD [daka: falling down]                                    |
| 46.5 | —FX HACK [so: getting ready to spit]                | 35.1.—FX GRAB [gabaa: grabbing]                                       |
| 46.6 | —FX BAM [gaku: loud noise]                          | 35.2.—FX TWITCH [paku: twitching]                                     |
| 46.6 | —FX TUG [paku: tugging]                             | 35.3.—FX PANIC PANIC [waaaaaaa: panicking]                            |
| 46.6 | —FX FLUMP [guu: loud noise]                         | 35.4.—FX THUD THUD THUD [daka daka daka: running footsteps]           |
| 46.1 | —FX THUD [daka: something falling down]             | 36.4.—FX WHAM [gash!: lead noise]                                     |
| 46.2 | —FX BOW BOW [peko peko: bowsing]                    | 36.4.—FX CRASH [kuchuu: something breaking]                           |
| 46.5 | —FX JERK [gyuu: jerking in surprise]                | 36.1.—FX SKID [zumuu: skidding]                                       |
| 47.2 | —FX DASH [jaka: dashing]                            | 36.1.—FX GASp [kuuu: being surprised]                                 |
| 47.3 | —FX STEP STEP [ka ka: walking away]                 | 36.2.—FX CLATTER [gata: scurrying]                                    |
| 47.4 | —FX SHAKE SHAKE [purasu: shaking head]              | 36.2.—FX THUMP [paku: falling over]                                   |
| 47.6 | —FX STEP STEP [ta ta: footsteps]                    | 36.3.—FX WHSH [jaku: sliding door open]                               |
| 48.1 | —FX HONK HONK [guuuuu: car horn honking]            | 36.4.—FX SHUNK [shuuu: sliding door shut]                             |
| 48.2 | —FX MUNCH MUNCH [gatuu gatuu: chewing food]         | 37.1.—FX WHSH [jaku: sliding door open]                               |
| 48.3 | —FX CHEW [meri: munching]                           | 37.2.—FX STEP STEP STEP [ka ka ka: walking]                           |

|      |  |      |   |
|------|--|------|---|
| 60.3 | —FX CREAK [kuhi: chair creaking]                       | 40.3 | —FX SMACK [puke lips smacking]                              |
| 61.3 | —FX DRP [tsu: blood dripping]                          | 40.3 | —FX MUNCH MUNCH [gatsu gatsu: chewing load]                 |
| 61.4 | —FX COUGH [kuku: coughing]                             | 40.4 | —FX GULP [pusku: swallowing]                                |
| 61.5 | —FX GULP [gukku: gulping]                              | 40.4 | —FX SMACK SMACK [kuchka kuchka: smacking on food]           |
| 61.6 | —FX COUGH [kupe: coughing]                             | 40.5 | —FX WHOOSH [tsu: turning towards status]                    |
| 61.6 | —FX CLAP CLAP [pachi pachi: clapping]                  | 40.5 | —FX RUB [tsuu: touching the status]                         |
| 62.3 | —FX WHOOSH [busshuu: blood running out of her]         | 40.6 | —FX GRIN [maku: grinning]                                   |
| 62.3 | —FX SOB [hiku: sobbing]                                | 40.6 | —FX FLIP [toku: flipping mini TV over]                      |
| 63.1 | —FX TICK TICK TICK [chi chi chi: click ticking]        | 40.7 | —FX POINT [tsu: pointing]                                   |
| 63.1 | —FX TWITCH [pike: twitching]                           | 40.8 | —FX SIGH [tsuu: sighing]                                    |
| 65.2 | —FX RING RING [onsuru: phone ringing]                  | 50.1 | —FX PICK PICK [shin shin: picking at his teeth]             |
| 65.3 | —FX THUD THUD [bete bete: heavy footstep]              | 50.2 | —FX HMPH [tsu: grunting]                                    |
| 65.4 | —FX THUD [bete: heavy footstep]                        | 50.3 | —FX HEH HEH HEH [tsu fu fu: chuckling]                      |
| 65.4 | —FX CREAK [kihi: door creaking]                        | 50.4 | —FX TOSS [kureku: throwing away chopsticks]                 |
| 66.1 | —FX WHINE WHINE WHINE [tsu go go go: whining]          | 51.1 | —FX HEE HEE [ku ku: giggling]                               |
| 67.1 | —FX STEP STEP [tsu te: stepping around her]            | 51.3 | —FX HWA HA HA HA [tsu tsu tsu tsu: bursting out laughing]   |
| 67.2 | —FX SNIFF SNIFF [tsu fu: sniffing her]                 | 51.3 | —FX AHEN [geheh: clearing his throat]                       |
| 67.2 | —FX STICKY [tsu fu: being sticky]                      | 51.4 | —FX HEH HEH [tsu ku: chugging]                              |
| 67.4 | —FX WORRY WORRY WORRY [tsu uro uro: worrying]          | 52.1 | —FX HONK [baan: car horn honking]                           |
| 67.4 | —FX STICKY STICKY [tsu tsu: leaving sticky footprints] | 52.2 | —FX CLINK [tsuchi: cash register clinking]                  |
| 67.5 | —FX LOOK LOOK [tsu kyoto: looking around]              | 52.3 | —FX KACHING [chim: cash register noises]                    |
| 68.1 | —FX DASH DASH DASH [tsu te te: running to the deer]    | 52.3 | —FX POMP [tsu: presenting card]                             |
| 68.2 | —FX THUNK [tsu: hitting the deer]                      | 52.4 | —FX BEEP [tsu: machine beeping]                             |
| 68.3 | —FX PUSH PUSH PUSH [tsu go go: pushing the deer]       | 52.5 | —FX CLICK [tsu te: sunglasses clicking]                     |
| 68.4 | —FX STEP STEP [tsu te: stepping forward]               | 53.1 | —FX TOSS [tsu: tossing out purse]                           |
| 68.4 | —FX SHUT [tsu tsu: locking door shut]                  | 53.1 | —FX TSOS TSOS TSOS [tsu tsu tsu: tossing out sheets]        |
| 68.5 | —FX THUD THUD [bete bete: heavy steps]                 | 53.2 | —FX SQUEEZE [tsu: squeezing out of window]                  |
| 68.6 | —FX THUD [bete: a heavy step]                          | 53.3 | —FX DASH [tsu tsu: running away]                            |
| 69.2 | —FX WAB WAB [tsu tsu: tail wagging]                    | 53.5 | —FX WHEEZE WHEEZE [tsu zee zee: wheezing]                   |
| 69.3 | —FX SILENCE [tsu tsu: silence]                         | 54.1 | —FX FLIP [tsu: turning wallet upside down]                  |
| 69.4 | —FX THUD [bete: a heavy step]                          | 54.1 | —FX CLINK [tsuchi: coins falling out]                       |
| 69.5 | —FX DASH [tsu tsu: dashes]                             | 54.2 | —FX UUUUURRRRRNNNN [musical note] [pianississimo dial tone] |
| 69.6 | —FX PAINT PAINT [tsu tsu: painting]                    | 54.2 | —FX DEEP DEEP DEEP [musical note] [de de de dialling]       |
| 69.7 | —FX THUD THUD [tsu tsu: heavy steps]                   | 54.3 | —FX RING RING RING [tonnara: phone ringing]                 |
| 69.7 | —FX PAINT PAINT [tsu tsu: painting]                    | 54.3 | —FX RING RING RING [tonnara: phone ringing]                 |
| 70.1 | —FX WHEEZE WHEEZE [tsu zee zee: wheezing]              | 54.4 | —FX BEEP [tsu: beeping]                                     |
| 70.2 | —FX WORBLE [tsu pu: feeling faint]                     | 55.2 | —FX EEEK [tsu: desperate cry]                               |
| 70.2 | —FX HUFF HUFF [tsu fu fu: panting]                     | 55.4 | —FX MARCH MARCH [tsu tsu: marching by]                      |
| 70.2 | —FX SHAKE SHAKE [tsu tsu: shaking]                     | 55.4 | —FX MARCH [tsu tsu: marching by]                            |
| 70.2 | —FX WHEEZE WHEEZE [tsu zee zee: wheezing]              | 55.4 | —FX MARCH [tsu tsu: marching by]                            |
| 70.3 | —FX DRAG DRAG [tsu tsu: dragging]                      | 56.1 | —FX SHAKE SHAKE [tsu fu fu: old man shaking]                |
| 70.3 | —FX WHEEZE WHEEZE [tsu zee zee: wheezing]              | 56.3 | —FX GASP [tsu tsu: gasping]                                 |
| 70.4 | —FX SHINE [tsu: sun shining]                           | 56.3 | —FX BEEP [tsu: beeping]                                     |
| 70.4 | —FX THUD THUD [bete bete: heavy steps]                 | 56.3 | —FX CLICK [tsu: phone hanging up]                           |
| 70.5 | —FX DA-DA [tsu: appearing with a flourish]             | 57.1 | —FX UUURR [tsu: dial tone]                                  |
| 70.5 | —FX WHEEZE WHEEZE [tsu zee zee: wheezing]              | 57.2 | —FX AAAHHH [tsu: screaming]                                 |
| 71.1 | —FX LOOK LOOK [kyoto kyoto: looking around]            | 57.3 | —FX SHAKE SHAKE SHAKE [tsu fu fu fu: old man shaking]       |
| 71.1 | —FX WHEEZE WHEEZE [tsu zee zee: wheezing]              | 57.4 | —FX DING DONG [pin pan: bell ringing]                       |
| 71.2 | —FX HUFF HUFF [tsu fu fu: huffing]                     | 57.5 | —FX DING DONG [pin pan: bell ringing]                       |
| 72.3 | —FX SIGH [tsu: sighing]                                | 57.6 | —FX DING DONG [pin pan: bell ringing]                       |
| 73.2 | —FX MEE MEE [tsu tsu: echo of the last syllable]       | 58.1 | —FX DING DONG DING DONG [pin pan: bell ringing]             |
| 73.2 | —FX ZO ZO ZO [MA MA: echo of the last syllable]        | 58.2 | —FX WHOOSH [tsu: turning around]                            |
| 74.1 | —FX BANG BANG [tsu tsu: hitting the wall]              | 58.3 | —FX RUMBLE RUMBLE [go go ge: rumbling]                      |
| 74.2 | —FX DASH DASH DASH [da da: running]                    | 58.3 | —FX GLARE [tsu: glaring]                                    |
| 74.3 | —FX DASH DASH [da da: running]                         | 59.2 | —FX STITCH STITCH [chiku chiku: stitching]                  |
| 74.4 | —FX WHEEZE WHEEZE [tsu zee zee: wheezing]              | 59.2 | —FX THUD [tsu: knocking fist against table]                 |
| 74.5 | —FX PAINT PAINT [tsu tsu: painting]                    |      |   |
| 74.5 | —FX WHEEZE [tsu: wheezing]                             |      |   |

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| 84.4  | FX GRAB [wave: grabbing]                            | 75.1 | FX ROLL [goren: rolling over]                                |
| 84.4  | FX PANIC [obs: panicking]                           | 75.1 | FX SIGH [hau, a deep sigh]                                   |
| 84.4  | FX PANIC [obs: panicking]                           | 76.2 | FX SIGH [hau, sighing]                                       |
| 84.4  | FX PET [bars: petting]                              | 78.1 | FX GROWL [tou: stomach growling]                             |
| 84.4  | FX RUB [juri: rubbing]                              | 78.1 | FX GURGLE GROWL [kyuuu kyuuu: stomach growl-ing]             |
| 84.4  | FX AW [wai: cooing]                                 | 78.1 | FX THUD THUD THUD [buuuu buuuu buuuu: heart beat-ing fest]   |
| 85.2  | FX AWW [wave: squeal of delight]                    | 78.2 | FX THUD [buuuu: heart beat]                                  |
| 85.2  | FX HOWL [hyaaaa: howling]                           | 78.2 | FX THUD THUD [buuuu buuuu: heart beats]                      |
| 85.3  | FX STAGGER [yero: staggering]                       | 78.3 | FX AHHAH [ahaha, laughing]                                   |
| 85.3  | FX SHAKE SHAKE [peru peru: shaking]                 | 78.3 | FX HEH HEH [ututu: chuckling]                                |
| 85.4  | FX GROWL [guu: stomach growling]                    | 78.3 | FX THUD THUD THUD [buuuu buuuu buuuu: heart beat-ing fest]   |
| 85.4  | FX GRUNBLE GURGLE [kyuuu kyuuu: stomach growling]   | 78.3 | FX GROWL [guu: stomach growling]                             |
| 85.5  | FX GROWL [guu: stomach growling]                    | 78.3 | FX GURGLE [kyuuu: stomach growling]                          |
| 85.5  | FX STAGGER STAGGER [yero yero: staggering]          | 78.3 | FX AHHAH [ahaha, laughing]                                   |
| 85.8  | FX HUFF [haha: panting]                             | 72.1 | FX THUD [buuuu: heart beat]                                  |
| 85.8  | FX THUD [tow: falling down]                         | 72.1 | FX THUD THUD [buuuu buuuu: heart beats]                      |
| 86.1  | FX RUB RUB [kuri kuri: rubbing]                     | 72.2 | FX PUP [paap: popping]                                       |
| 86.1  | FX SIGH [tu: sighing]                               | 72.3 | FX SPARK [pachi: a spark]                                    |
| 86.1  | FX [weak]: 'Im sick of it.'                         | 72.3 | FX SIZZLE SIZZLE [za za zizzing]                             |
| 88.2  | FX RUB [kuri: rubbing]                              | 72.4 | FX STEP STEP STEP [kaa kaan: footstep]                       |
| 88.3  | FX DIG DIG [geee geee: digging in pockets]          | 78.1 | FX THUD THUD THUD [dote dote dote: heavy steps]              |
| 88.4  | FX RUSTLE [tess: rustling]                          | 78.1 | FX HUFF HUFF [haha haha: panting]                            |
| 88.5  | FX DRIDDLE DRIDDLE [duuuu duuuu: drooling]          | 78.2 | FX UNK [kuu: stopping short]                                 |
| 87.1  | FX MUNCH CRUNCH MUNCH [kuu peri kori: eating]       | 78.2 | FX HUSTLE HUSTLE [zaaaa zaaaa: crowd noises]                 |
| 87.2  | FX CRUNCH [peri: crunch]                            | 78.3 | FX HUFF HUFF [haha haha: panting]                            |
| 87.3  | FX STEP [za: taking a step]                         | 78.5 | FX THTHUMP THTHUMP THTHUMP [doki doki: heart beats]          |
| 87.3  | FX WAVE WAVE [zaaa piiraa: waving]                  | 78.6 | FX SLIDE [zuur: sliding]                                     |
| 90.1  | FX PANIC PANIC PANIC [hawa hawa hawa: panicking]    | 78.6 | FX THUD THUD [dote dote: heavy steps]                        |
| 90.2  | FX DASHING [deh dashing]                            | 78.7 | FX THUD THUD [dote dote: heavy steps]                        |
| 90.3  | FX POP [byuu: popping up]                           | 78.7 | FX WHEEZE WHEEZE [zaa za: wheezing]                          |
| 91.3  | FX SPLASH [taa puur: water splashing]               | 79.2 | FX RUSTLE [gaaa: rustling]                                   |
| 91.4  | FX GURGLE [pubu: bubbling noises]                   | 79.2 | FX WHEEZE WHEEZE [zaa za: wheezing]                          |
| 91.5  | FX RUMBLE [go go go: rumbling]                      | 79.3 | FX WHISSHH [zaaa: wind blowing]                              |
| 91.5  | FX BUBBLE BUBBLE [go bo bo: bubbling noises]        | 79.4 | FX WHISSHH [zaaa: wind blowing]                              |
| 93.3  | FX SCRUB [kyaa: scrubbing]                          | 80.2 | FX WHISH [zaa: wind blowing]                                 |
| 93.4  | FX SCRUB SCRUB [geeee gothi: scrubbing]             | 80.3 | FX RUSTLE RUSTLE RUSTLE [sawaa sawaa sawaa: leaves rustling] |
| 93.5  | FX SIGH [tuu: sighing]                              | 80.4 | FX NOD NOD [toku koku: nodding]                              |
| 94.1  | FX SQUEEZE [kyaa: squeezing cloth]                  | 80.5 | FX WHISH [zaa: wind blowing]                                 |
| 94.2  | FX HDHDX [puuu: car horn honking]                   | 81.1 | FX UH UH [uu uu: uh-huh]                                     |
| 94.3  | FX RUMBLE [go go go: rumbling]                      | 82.1 | FX RUSTLE [gaaa: rustling]                                   |
| 94.3  | FX GROWL [guu: stomach growling]                    | 82.2 | FX RUSTLE RUSTLE RUSTLE [gaaa gaaa gaaa: rustling]           |
| 94.3  | FX GURGLE [kyuuu kyuuu: stomach growling]           | 82.3 | FX TUG [gaa: tugging]  |
| 94.3  | FX GROWL [guu: stomach growling]                    | 82.4 | FX TEE HEE [hi hi hi: laughing]                              |
| 94.3  | FX SPIT [pyuu: spitting out water]                  | 82.4 | FX TRUDGE TRUDGE [zaaa trudging footsteps]                   |
| 97.1  | FX TWEET TWEET CHIRP [ch ch ch chichichi: chirping] | 83.1 | FX NO NO [mai mai: waving hand dismissively]                 |
| 88.1  | FX SIZZLE [juu: food sizzling]                      | 83.1 | FX HEAVY [nush: feeling heavy]                               |
| 88.1  | FX KATANG [jakuu: pan clanking]                     | 83.1 | FX TRUDGE TRUDGE [zaaa trudging footsteps]                   |
| 89.2  | FX CRACK [kapeee: egg cracking]                     | 83.2 | FX RUSTLE [gaaa: rustling]                                   |
| 88.3  | FX THUNK THUNK [kucha kucha: setting plates down]   | 83.2 | FX TRUDGE TRUDGE [zaaa trudging footsteps]                   |
| 99.4  | FX MUNCH MUNCH [baku baku: eating]                  | 83.3 | FX SIGH [tuu: deep sigh]                                     |
| 100.1 | FX CHEW CHEW [moku moku: chewing food]              | 84.1 | FX TUG [gaa: tugging]  |
| 100.2 | FX THWIMP [pooh: setting cookie bag down]           | 84.1 | FX GRAB [pubu: grabbing]                                     |
| 100.3 | FX CLATTER [gate: getting up]                       | 84.2 | FX WRIGGLE WRIGGLE [jaa jaa: wriggling]                      |
| 100.4 | FX THUD [down: stumbling]                           | 84.2 | FX AGH! [byuu: being frightened]                             |
| 100.4 | FX BANG [jukuu: hitting]                            | 84.3 | FX AWW [wave: squeal of delight]                             |
| 100.4 | FX SMASH [charie: plate breaking]                   | 84.4 | FX AW [wai: cooing]  |

|       |  |       |   |
|-------|--|-------|---|
| 114.1 | —FX SHINE [ka: image shining]                        | 101.1 | —FX CLINK [cheek: glass breaking]                           |
| 114.2 | —FX THUD [dodon: plunking sword down]                | 101.3 | —FX CLINK [cheek: glass clinking]                           |
| 114.2 | —FX CRUNCH CRUNCH CRUNCH [saku saku saku: chewing]   | 102.1 | —FX SIGH [huu: sighing]                                     |
| 114.3 | —FX DAZE [puu: being dazed]                          | 102.2 | —FX SOB SOB [uuu: crying]                                   |
| 114.5 | —FX BURP [tsu: burping]                              | 102.2 | —FX BLUNT [kupper: being blunt]                             |
| 115.1 | —FX ZOOM [kare, zooming in]                          | 102.5 | —FX CLINK [cheek: glass clinking]                           |
| 115.2 | —FX POINT [bu: pointing]                             | 102.8 | —FX TICK TOCK [chi chi clock ticking]                       |
| 115.2 | —FX GASP [buu: gasping]                              | 103.1 | —FX DASH DASH [pata pa: dashes off]                         |
| 115.3 | —FX SHAKE [zank: shaking fist]                       | 103.1 | —FX BANG [gakken: loud noise]                               |
| 115.3 | —FX KOO KOO [buu buu: cooing]                        | 103.1 | —FX WHAM [betan: falling down]                              |
| 116.2 | —FX TAT TAT [tate tate walking]                      | 103.1 | —FX AAHH [AA: screaming]                                    |
| 117.1 | —FX TAT TAT [tate tate walking]                      | 103.2 | —FX THUNK THUNK [jetu gotu: setting down vacuum cleaner]    |
| 117.2 | —FX HALT [giyu: halting]                             | 104.1 | —FX ZZZZZ [zuu: sleeping]                                   |
| 117.2 | —FX TWITCH [puu: switching]                          | 104.5 | —FX RUMBLE RUMBLE [juu juu: rumbling]                       |
| 117.4 | —FX HOWL [ryuu: howling]                             | 105.1 | —FX HUG [yoku: hugging her]                                 |
| 117.4 | —FX DASH [de: dashes]                                | 105.2 | —FX SQUEEZE [gyuu: squeezing her]                           |
| 117.4 | —FX THTHUMP [dokim: a heartbeat]                     | 105.4 | —FX HA HA HA [ha ha ha: laughing]                           |
| 118.1 | —FX DASH DASH [ja de: dashng]                        | 105.4 | —FX SQUEEZE [gur: squirming]                                |
| 118.1 | —FX WALK WALK [tekku tekku: walking]                 | 105.4 | —FX SQUEEZE [yu yuri: squirming]                            |
| 118.2 | —FX RUN [deu: running]                               | 105.4 | —FX URRRGH [juuuu: strangled grunt]                         |
| 118.2 | —FX PAINT PAINT [mu mu he: painting]                 | 108.3 | —FX MUNCH MUNCH [jentu sake: eating cookies]                |
| 118.3 | —FX DASH [heu: running towards her]                  | 108.3 | —FX CLICK [chee: opening door]                              |
| 118.1 | —FX SLAP SLAP [sil bi bi: slapping]                  | 108.4 | —FX SQUEEZE SQUEEZE SQUEEZE [jori kiri kiri: squeezing her] |
| 118.2 | —FX WHAT [ku: exclamation]                           | 108.4 | —FX SHAKE SHAKE SHAKE [juu gu gu: quivering in fear]        |
| 118.2 | —FX SMACK [juu juu: slapping hands to her face]      | 107.1 | —FX PIMP [kyu: doing her hair]                              |
| 118.3 | —FX RUMBLE RUMBLE [de de de: rumbling]               | 107.2 | —FX FLOP [chee: petting the monk or]                        |
| 118.4 | —FX TA-DA [don: presenting with a flourish]          | 107.4 | —FX DASH DASH DASH DASH [dototototo: running by]            |
| 119.5 | —FX WOO HOO [ohuu: exclamation]                      | 107.4 | —FX BING [yu: giving a thumbs-up]                           |
| 120.5 | —FX FISH SHSSH [zaazaa: waves on the beach]          | 107.5 | —FX THUD THUD THUD [daka daka daka: running off]            |
| 120.2 | —FX FISHSHH [zaazaa: splash!]                        | 108.1 | —FX GOOD NIGHT [oyasumi]                                    |
| 121.1 | —FX FISH SHSSH [zaazaa: waves on the beach]          | 108.1 | —FX OFF I GOOO! [rite kiminess]                             |
| 121.2 | —FX FISH SHSSH [zaazaa: waves on the beach]          | 108.2 | —FX VRROOM [baaaa: car revving]                             |
| 121.3 | —FX EWISH SHSSH [zaazaa: splash!]                    | 108.3 | —FX BEEP BEEP [pa pa: car horn honking]                     |
| 121.4 | —FX DASH [deu: dashes]                               | 108.4 | —FX WHIRR [juuuu: automatic door opening]                   |
| 122.1 | —FX HONK [yaau: car horn honking]                    | 108.5 | —FX STEP STEP [ete ete: walking]                            |
| 122.1 | —FX BEEP BEEP [pa pa: car horn honking]              | 108.8 | —FX CREAK [pishie: chair creaking]                          |
| 128.2 | —FX WHEEZE WHEEZE [zaa zaa: wheezing]                | 110.2 | —FX BLANCE [shine: gleaming at her]                         |
| 128.2 | —FX CROAK CROAK [van van: croaking]                  | 110.3 | —FX TURN [kuru: turning towards him]                        |
| 128.2 | —FX PAINT PAINT [has has has: painting]              | 110.3 | —FX SMILE [saku: smiling]                                   |
| 126.2 | —FX GRIN [rayuu: grinning]                           | 110.3 | —FX URK [yoku: jerkling in surprise]                        |
| 128.1 | —FX CHING CHING CHING [juu juu juu: bicycle running] | 110.4 | —FX SIP [uuu: sipping]                                      |
| 129.2 | —FX PEDAL PEDAL [jaku jaku jaku: pedaling]           | 111.1 | —FX THINK [juto: setting bowl down]                         |
| 129.3 | —FX PEDAL PEDAL PEDAL [jaku jaku jaku: pedaling]     | 111.1 | —FX CHW [yaku: pulling apart chopsticks]                    |
| 128.4 | —FX SHAA [shuu: bike going faster]                   | 111.2 | —FX RUSTLE [geee: picking up bag]                           |
| 129.4 | —FX PEDAL PEDAL [yu yuuu: pedaling]                  | 111.3 | —FX BOW [peee: bowing]                                      |
| 128.5 | —FX SKID [za za: skidding]                           | 112.4 | —FX SOB [uu: crying]  |
| 129.5 | —FX SKID [yoku: skidding]                            | 112.4 | —FX WEEP [uu: weeping]                                      |
| 129.8 | —FX PHWEW [huu: sighing]                             | 112.4 | —FX GOBBLE GOBBLE [katsu katsu katsu: gobbling down food]   |
| 131.1 | —FX WHR [je: door sliding open]                      | 113.1 | —FX CHEW CHEW [keechi keechi: chewing food]                 |
| 131.3 | —FX STEP [ku: stepping forward]                      | 113.2 | —FX GLARE [giyu: glaring]                                   |
| 131.4 | —FX SIT [auto: sitting down]                         | 113.2 | —FX CRUNCH [geeee: stringing in fear]                       |
| 131.4 | —FX VRROOM [baaaa: car revving]                      | 113.3 | —FX MUNCH MUNCH [geeee geeee: chewing food]                 |
| 132.1 | —FX FWPW [puuu: panel sliding open]                  | 113.3 | —FX GOBBLE [ka ka ka: eating quickly]                       |
| 132.1 | —FX WISSH [shee: sliding down]                       | 113.3 | —FX HOWL HOWL [ryuu ryuu: howling]                          |
| 132.1 | —FX WHRR [gyuu: chair whirring]                      | 113.4 | —FX SALUTE [chee: saluting]                                 |
| 132.3 | —FX WHRR [juuu: chair whirring]                      | 113.4 | —FX GOBBLE GOBBLE [geeee geeee: eating quickly]             |
| 132.4 | —FX CLANG [kuukon: metal clinking]                   |       |   |

|        |  |       |   |
|--------|--|-------|---|
| 148.2  | —FX WHAM [dama: hitting a bama]                          | 134.1 | —FX TOSS [jera: tossing down cards]                           |
| 148.2  | —FX CHING [jass: bike moving]                            | 134.5 | —FX TA-CA [do do: presenting with a flourish]                 |
| 148.3  | —FX BLOOD [tsion: police siren]                          | 135.2 | —FX FLIP [ki: flipping his hand]                              |
| 148.3  | —FX HEY THERE [heu heel: calling out]                    | 135.4 | —FX SHAKE SHAKE [ben bun: shaking]                            |
| 149.1  | —FX CLANK CLANK CLANK [geki goxi geki: bike rattling]    | 136.2 | —FX HONK [jessus: car horn honking]                           |
| 149.2  | —FX GASPI [kite: being alarmed]                          | 137.3 | —FX HUM DEE DUM [fun fun fun: humming]                        |
| 149.3  | —FX WHOA [delyus: bike catching air]                     | 137.5 | —FX GRRRR [ka ka ka: being frustrated]                        |
| 149.3  | —FX PWOOSH [gyuuuu: bike flying]                         | 137.6 | —FX CHING CLANG [gach gach: bike noise]                       |
| 150.1  | —FX WHIRR [doi oo: bike going fast]                      | 137.8 | —FX TROT TROT [za ze: trotting]                               |
| 150.12 | —FX WHOOOSH [gyuu: bike going fast]                      | 138.1 | —FX AWY [hi: gesturing]                                       |
| 150.13 | —FX RUMBLE [eew rumbling]                                | 138.3 | —FX PAT PAT [pat pat: putting the bike seat]                  |
| 150.13 | —FX KINK KINK KINK [chi chi chi: sparks flying]          | 138.3 | —FX PANT PANT [he he: panting]                                |
| 150.14 | —FX PWOOSH [do do: bike moving fast]                     | 140.1 | —FX SPARK [giu: being confident]                              |
| 150.14 | —FX NYIYIRH [kyuu: bike moving fast]                     | 140.1 | —FX SPLASH [zupuu: fail to hold the sword, so blood splashes] |
| 150.15 | —FX RUMBLE [eew: rumbling]                               | 140.3 | —FX VRROOM [burrrrr: car moving]                              |
| 150.15 | —FX BEEP! [beet: car horn beep]                          | 140.4 | —FX PEDAL PEDAL [tsuu tsuu: pedaling]                         |
| 150.15 | —FX RWIP [hyu: moving through the air]                   | 141.1 | —FX RUMBLE RUMBLE [ssssss: cars driving by]                   |
| 152.1  | —FX HWOOOO [do hyu hyu: bike going fast]                 | 141.2 | —FX CHING CHING CHING [tsuu tsuu tsuu: bicycle]               |
| 152.2  | —FX RUMBLE [eew: rattling]                               | 141.3 | —FX SWISH [bye: passing the car]                              |
| 152.3  | —FX BLOO BLOO [fuu fuu: police siren]                    | 141.3 | —FX VRROOM [turu turu: car revving]                           |
| 152.4  | —FX BLOO BLOO [fuu fuu: police siren]                    | 141.3 | —FX SPLASH [bu: spitting]                                     |
| 152.5  | —FX BLOO BLOO [fuu fuu: police siren]                    | 141.4 | —FX HEY THERE [he he: calling out]                            |
| 152.6  | —FX BYUOOOO [gyuuuu: bike whizzing by]                   | 142.1 | —FX CHING CHING [jan jan: bicycle revving]                    |
| 153.1  | —FX SHAAAAAA [shuuu: running fast]                       | 142.1 | —FX CHING [jaa: bicycle running]                              |
| 153.1  | —FX RASP [puu: rasping]                                  | 142.2 | —FX BLOO BLOO [fuu fuu: police siren]                         |
| 153.2  | —FX RASP RASP [gari gari: rasping]                       | 142.3 | —FX BL000 [tsuu: police siren]                                |
| 153.3  | —FX BRASSPP [paapakku: rasping]                          | 142.4 | —FX DODD [oee: police siren]                                  |
| 153.4  | —FX RATTLE [bulukku: bike rattling]                      | 143.1 | —FX CREEP CREEP [sooo sooo: sneaking along]                   |
| 154.1  | —FX KLANG KLANG KLANG [korin korin korin: metal clangng] | 143.2 | —FX BL000 [tsuu: police siren]                                |
| 154.1  | —FX CRACK [baiki: something crackling]                   | 143.2 | —FX OASP [kiui: gasping]                                      |
| 154.2  | —FX JOLT [jukuu: something jolting]                      | 143.3 | —FX SCHEE [teriya: pulling around the corner]                 |
| 154.3  | —FX CRACK CRACK [baiki baiki: something crackling]       | 143.3 | —FX HEH HEH [hi hi: laughing]                                 |
| 154.3  | —FX CHING [jaa: bike running]                            | 143.4 | —FX VRROOM [turu turu: car revving]                           |
| 154.4  | —FX DASH [aaa: running]                                  | 143.4 | —FX STAGGER [tara kara: staggering]                           |
| 155.1  | —FX RUMBLE [eoo: rattling]                               | 143.5 | —FX BLOO BLOOD [tsuu: police siren]                           |
| 155.2  | —FX RUMBLE [eoo: rattling]                               | 144.1 | —FX SKID SKID SKID [ki ki ki: skidding]                       |
| 155.3  | —FX SNAP [puuu: something snapping]                      | 144.1 | —FX WHAM [dolan: crashing]                                    |
| 157.3  | —FX SHWOOOO [ge eeo: falling]                            | 144.2 | —FX THUNK [johu: bike falling over]                           |
| 158.1  | —FX DOOD [ra ra re: bike flying through the air]         | 144.2 | —FX SQUEAK [gyuu: bike squeaks]                               |
| 158.1  | —FX CRASH [deeee: crashing]                              | 145.4 | —FX JUMP [be: jumping forward]                                |
| 158.2  | —FX BL00 BL00 BL00 [fan fan fan: police siren]           | 145.4 | —FX JUMP [be: jumping forward]                                |
| 158.3  | —FX TURN TURN TURN [baruum: bike wheel whirring]         | 145.5 | —FX AHEM [hi: getting serious]                                |
| 161.1  | —FX HONK [peeee: car horn honking]                       | 146.1 | —FX KACHAK [gach: car door opening]                           |
| 161.2  | —FX VRROOM [base: car revving]                           | 146.1 | —FX JUMP [de: jumping on]                                     |
| 161.2  | —FX CLANK CLANK [gan gan: metal clinking]                | 146.1 | —FX CLANG CLANG [gash gash: bike rattling]                    |
| 161.3  | —FX SPLASH [zupuu: water splashing]                      | 146.2 | —FX GRAB [cha: grabbing him]                                  |
| 161.4  | —FX YIPE [hi: dog yipping]                               | 146.2 | —FX OAASP [eue: inhaling]                                     |
| 161.4  | —FX FLOAT [deeburru: body floating]                      | 146.3 | —FX WHOOOSH [delyuu: taking off]                              |
| 161.4  | —FX RIPPLE RIPPLE [vara vara vara: water rippling]       | 146.4 | —FX SHAAAAAAA [shaaaa: bicyc le running fast]                 |
| 161.5  | —FX BARK BARK BARK [puu puu puu: barkng]                 | 147.1 | —FX SHAAA [shaaaa: bicyc le running fast]                     |
| 161.5  | —FX DNG DNG [puu puu: pawing at her]                     | 147.1 | —FX HEH HEH [hi hi: laughing]                                 |
| 161.5  | —FX BUBBLE [buluu: bubbling]                             | 147.2 | —FX SHAA [jae: bicycle running fast]                          |
| 162.1  | —FX SPLASH [inspoou: water splashing]                    | 147.3 | —FX PEDAL PEDAL [jaka jaka: pedaling]                         |
| 162.1  | —FX SPIT [kuuu: spitting out water]                      | 147.4 | —FX DRAG [guu: dragging on the ground]                        |
| 162.1  | —FX WHINNIE? [hyuuu: whooping]                           | 147.4 | —FX BL00 [tsuu: police siren]                                 |
| 162.1  | —FX GRAB [gash: grabbing]                                | 148.1 | —FX RUMBLE [do do do: rattling]                               |
| 163.1  | —FX ZZZ ZZZ [tsuu tsuu: snoring]                         | 148.1 | —FX JUMP [icon: jumping]                                      |

# OUBLIETTE

## Your EXCEL SAGA bonus section!

|         |   |
|---------|---|
| 185.1   | —FX BLOO BLOOO BLOO BLOOO [fuu ooo loo o fuu: police siren] |
| 185.2   | —FX CHATTER CHATTER [wei wei wek: crowd noises]             |
| 185.2   | —FX NOISE NOISE [zawa zawa: crowd noises]                   |
| 185.3   | —FX WHUMP WHUMP WHUMP [baritone helicopter flying]          |
| 185.3   | —FX RING [ue: siren]  |
| 185.3   | —FX BUU [from: police siren]                                |
| 185.4   | —FX BLOO BLOOO [from: police siren]                         |
| 185.5   | —FX CHATTER CHATTER [zawa zawa: crowd noises]               |
| 185.5   | —FX CHATTER CHATTER [zawa: crowd noises]                    |
| 185.5   | —FX CHATTER CHATTER [zawa: crowd noises]                    |
| 185.6   | —FX STAB [hair: sharp pain]                                 |
| 185.7   | —FX CHATTER [zawa: crowd noises]                            |
| 185.7   | —FX CHATTER [zawa: crowd noises]                            |
| 185.7   | —FX CHATTER CHATTER [zawa zawa: crowd noises]               |
| 185.8   | —FX CHATTER CHATTER CHATTER [zawa zawa: crowd noises]       |
| 185.8   | —FX CHATTER [zawa: crowd noises]                            |
| 185.8   | —FX HUSH [pite: crowd hushing]                              |
| 185.9   | —FX CREAK [pite: chair creaking]                            |
| 185.9   | —FX CHA [click]   |
| 185.9   | —FX CLICK [che: setting phone down]                         |
| 185.9/4 | —FX DIZZY [cro cro: being dizzy]                            |
| 185.9   | —FX YIPE [he: yipping]                                      |
| 185.9   | —FX DRAG DRAG DRAG [pin pin pin pin: dragging]              |
| 185.9   | —FX WHINE [yaaaa: whining]                                  |
| 185.9   | —FX TUG TUG [gu! gu!: tugging]                              |
| 185.9   | —FX DRAG DRAG DRAG [zawa zawa zawa: being dragged]          |
| 185.9   | —FX DASH DASH [ta ta: running]                              |
| 185.9   | —FX WHAM [dow: loud noise]                                  |
| 185.9   | —FX DASH [ta: dashes]                                       |
| 1912    | —FX HEY!! [OUT: yelling]                                    |
| 1813    | —FX WHACK [pa: hitting]                                     |
| 1914    | —FX SOB SOB [e.e.: sobbing]]                                |

It's time for another eye-straining, soul-searching round of "Oubliette." To paraphrase Chiyo-chan, "Editing is *so* fun, editing is *so* fun, now it's time to read these notes and see what—in God's name—have I done?"

4.1. The title of Mission 1 is perhaps a reference to the famous Japanese saying about adding insult to injury (or technically, injury to insult): *nakutsuna ni achi*, "a bee stinging to a crying face."

11.4. Probably the editor's favorite Kabapu expression thus far, although it vies mightily with 18.3.

13.1. I love how Shioji's distinctive ears are mosaiced out. To quote TV Funhouse, "You're supposed to be funny!"

14.3. See the note for Vol. 18's "Oubliette," 150.4, and then draw your own conclusions.

19.4. This is a liver shack—a hot, grilled liver shack. Although Egala is also marinating hers. Food stalls like this (called *yatai*) are something of a mainstay in Japan, and

|       |   |
|-------|---|
| 163.1 | —FX FLOP [zheeh: falling down]                            |
| 163.2 | —FX HOWL [wooo: howling]                                  |
| 163.4 | —FX BEEP [precision: alert chime]                         |
| 163.5 | —FX PIMP [jazz: shaking out shirt]                        |
| 164.2 | —FX WHOOOSH [she: something moving]                       |
| 164.2 | —FX TAT TAT TAT [tata tata: running steps]                |
| 164.2 | —FX TAT [bater: running step]                             |
| 164.3 | —FX PEAK [nyoko: peeking around the corner]               |
| 164.4 | —FX WHAA [zooo: exasperation]                             |
| 165.2 | —FX WHAA [zooo: exasperation]                             |
| 165.3 | —FX DASH [ta: dashes off]                                 |
| 166.1 | —FX STEP [ka: a step]                                     |
| 166.2 | —FX EEEEEK [kyaaaa: screaming]                            |
| 166.3 | —FX STEP STEP STEP [ka ka ka: steps]                      |
| 166.4 | —FX SLAM [basaa: slamming door]                           |
| 167.1 | —FX SIGH [he: sighing]                                    |
| 167.3 | —FX CREAK [jishu: chair creaking]                         |
| 167.5 | —FX STOMP STOMP STOMP [gan gan gan: stomping off]         |
| 168.1 | —FX WHIRR [polyph: panel opening]                         |
| 168.2 | —FX CLANK CLANK CLANK [gan gan gan: chair sliding down]   |
| 168.4 | —FX CREAK [jishu: chair creaking]                         |
| 170.1 | —FX BRIN [he: grinning]                                   |
| 170.3 | —FX HEH HEH HEH HEH HEH [he he he he: chuckling]          |
| 171.1 | —FX HEH HEH HEH HEH HEH [he he he: chuckling]             |
| 171.1 | —FX RING RING [gimmie phone ringtone]                     |
| 171.2 | —FX TWITCH [piku: twitching]                              |
| 171.4 | —FX HUH? [mehyo?: questioning]                            |
| 171.4 | —FX CLICK [pata: closing phone]                           |
| 172.1 | —FX TA-DW [burst: presenting with a flourish]             |
| 173.2 | —FX WHOOOSH [he: screen changing]                         |
| 173.3 | —FX CLICK [che: answering phone]                          |
| 173.4 | —FX BEEP [jishu: cell phone beeping]                      |
| 173.5 | —FX TURN [kuuu: turning around]                           |
| 174.4 | —FX SIGH [he: sighing]                                    |
| 174.4 | —FX NATURALLY! [peron: saying something matter-of-factly] |
| 176.2 | —FX SIGH [he: sighing]                                    |
| 177.2 | —FX SIGH [he: sighing]                                    |
| 177.3 | —FX HEH HEH HEH [he he: laughing]                         |
| 178.3 | —FX SNORT [pufu: snorting]                                |
| 178.3 | —FX WHAA [zooo: exclamation]                              |
| 178.4 | —FX HMPPH [he: grunting]                                  |
| 179.4 | —FX THUMP [de: crashing his legs]                         |
| 179.2 | —FX SQUEEZE [kowu: making a fist]                         |
| 179.3 | —FX POINT [gin: pointing finger]                          |
| 179.3 | —FX SIGH [he: sighing]                                    |
| 179.4 | —FX REACH [bent: reaching out his hand]                   |
| 180.1 | —FX SHINE [he: shiny]                                     |
| 180.2 | —FX DUN DUN DUM [com: dramatic sound]                     |
| 181.1 | —FX HALT [jishu: halting]                                 |
| 181.3 | —FX SHF [su: pulling something out]                       |
| 182.2 | —FX OH [he: exclamation]                                  |
| 182.3 | —FX PWOOSH [kyuu: rushing by]                             |
| 182.4 | —FX FLUTTER [bas clothus: flowing]                        |
| 183.1 | —FX CLENCH [ben: squeezing his fist]                      |
| 183.3 | —FX HMPPH [he: bright smile]                              |
| 184.1 | —FX HEH [he: bright smile]                                |
| 184.2 | —FX VIROOM [boom: car revving]                            |

**S**HAAAHHH... Real manly, *otaku*-style delivery is called for. You know, I dig *Gorre Lagava* and *Shokutan*, as P.W.E.I. would say, but it occurs to me that had *Gorre Lagava* been a show in the 1970s, its theme song, filled with burning, fiery spirit, would have almost certainly been sung by a male vocalist. Then again, back in the 1970s, there was no *otaku* marketing demographic, and the industry's hands still gripped the sword, rather than slid, slick with blood, down that double-edged blade.

**22.2km:** Actually, one of the reasons I like *Gorre Lagava* is because it doesn't feel quite so obviously made for *otaku* (I mean, it is made for *otaku*, brr...) but more like the kind of anime I used to watch as a kid that made me into an *otaku*... reg-tog band of freedom fighters riding through the wasteland to liberate the people and find the truth... That sort of thing.

**27.1:** The caption says, as you might guess, "Kasumi Elgala Hunsakata, Former Presidential Secretary."

**34.1:** I suppose you want to know what this means, too. It's the composition, weight, and diameter of a Japanese 100-yen coin, something that will become very precious to Elgala in the course of this story. It's also something that becomes very precious when walking down a Japanese street in summer, as 100 yen is the average price of a life-giving can of Suntory C.C. Lemon from the ubiquitous vending machines.

**43.1:** In the original Japanese, the good doctor requested the *ewu ji kaitiyaku*, or the "M-shaped leg pose." I bet they don't teach you that phrase in your Japanese class. But you are one who inquires more deeply than others—you are one who needs "Dublette."

**49.3:** The screen reads the same as 27.2, except to now add that Elgala is under "SUSPICION"—presumably, her situation has deteriorated.

**50.3:** The translator notes that these are all things typically said to the media in Japanese political or corporate scandals.

**50.4:** Ahem. I fear you have to know both your British and your American slang for this to work. For the U.S., *carry the can* is a U.K. expression meaning "bear the blame" or "take the responsibility," whereas *cans* is an American equivalent to the British *drapery bits*; in the unlikely event anyone actually says that these days. And now, for the original joke: Semimushi felt bad that Elgala had fallen from her position, using the verb *ochiru*, "to fall," whereas Watanabe prefers to use the hemophobe (technically a heterograph, but you never know with manga characters) *ochiru*, spelled with a different kanji, that means "to backslide" or "to go to the bad side."

have been seen before in *Excel Saga*. They may be inundated temporarily to events (like the ramen stall Excel and Yatai stolen in Vol. 7, Mission 1), or may be temporarily or even permanently parked to form little mini-districts. Of course, such stalls exist in the United States as well, often wherever workers or students gather for lunch, but one of the main differences in Japan seems to be that there, *yatai* are a late-night phenomenon, too, and a classic place for worn-out salarymen to lash out their woes to strangers, in the enforced conviviality of tight spaces. Traditionally a *nora oyaji* ("old man"—i.e., anyone over 23) thing, for a fashionable young woman like Elgala to be in one is slightly coincidental—except for the fact, of course, that she herself has now become a worn-out salaryman. Then again, *yatai* have become somewhat more trendy lately in Tokyo's Roppongi district, in what Elizabeth Andoh calls their "gentrified" version—*yatai mura*, "yatai village," where, unlike the classic version that involve bellying up to the bar, you receive assigned picnic-table styled seating and a number, and then walk over to the stalls to place your order, with the food being brought over to you once it's ready. Don't want to get the grease on their kimono, I dare say. But then again, this isn't Tokyo, this is Fukuoka, and Fukuoka is the most famous city in Japan for its old-fashioned *yatai* districts. In particular, the neighborhood known as Nekasu Nakagawa, built on the sandbank between the Nakagawa and Hakata Rivers. One of the editor's favorite features in Kenichi Sonoda's famous doujishi series *Chosen Ame* (called Megatan Punch since it reached its 100th anniversary in 2002) is *Azurra Arekore*, in which an inebriated man has late-night discussions with a *yatai* with the proprietor about whatever topic Kenichi Sonoda happened to assign to the artists this issue. "Magical girls! Huh! Remember them? Yeah..." It's the very homeliness of the framing device that appeals to me.

**21.6:** Sprinkling salt on someone is a traditional way to remove ill-fortune in Japan; for example, one does it to people after they've returned from a funeral—Elgala clearly doesn't want his bed luck to be added to hers.

**22.1:** Judging by his haircut, cheeks, and distinctive proportions, Elgala's conversation partner may be Heisei Matsunbu from Vol. 12's "This is the Park in Front of the Shioaji Research Institute" side story.

**22.2:** It kind of looks as if Elgala remembers herself as being like Fujiko is the second of the four openings to the "red coat" *Lupin III* TV series, i.e., the one that was used for episodes #27 through #52. But that Fujiko used her right hand, so I can't be sure.

**22.2a:** One thing is sure, however: only an otaku would say something like, "I.e., the one that was used for episodes #27 through #52," as if that's something to i.e. about.

**22.2am:** That, by the way, was the version that had the lyrics: *Oonosaki ni waase... jibun no... SE-KA-i ga aru... tabebuu nara... seba o KAKERU... hitesugi no MA-GA-RE-BO-*

# OUNBLIETTE

## Your EXCEL SAGA bonus section!

tions, much as Iwata earlier asked these things of a dog. The phrase *Kakaro araba* is of great antiquity in Japanese literature, appearing in Poem 26 of the 13th century anthology of 100 poems, *Ogura Hyakunin Isshu*. The poem itself is attributed to the noble Fujiwara no Tadahira (899 - 940), who used the phrase to speak of how the maple leaves on Mt. Ugum would longingly await the Emperor's pilgrimage. *Kakaro araba*, translated by Clay MacCauley as "if [they] could only have hearts," *Metalder*, which was considered somewhat grim, considering that the "Metal Hero" shows worms directed towards children it gained popularity with adults for that same reason it was itself originally inspired by the 1990s series *Kikaida* (see "Oubliette" for Vol. 3, note 83-4-1). It may be that one of the reasons (as said in last volume's "Oubliette") Iwata deals with having become a cyborg so well is that he's watched so many of them on TV that he thinks it's somehow normal to have your brain transplanted into a superpowered mechanical body. Of course, you have to have the right sort of brain to come to that conclusion.

92.4: Just in case this is a little before your time, in the late Douglas Adams's 1979 book *The Hitchhiker's Guide to the Galaxy*, it turns out that means ago, an advanced race of "hyper-intelligent, psi-dimensional beings" built a super-computer called Deep Thought, asking it to figure out once and for all the answer to "Life, the universe, and everything." After 7.5 million years of calculating and checksumming, it announced that the answer was "42," explaining that while the answer was certainly valid, the question remained vague. In order to determine what the question really meant, an even more powerful computer was built, which we know as our planet, Earth. Whether the *Hitchhiker's* trilogy (the fifth book in the series, *Mostly Harmless*, was promoted as being part of "the increasingly inaccurately-named *Hitchhiker's* trilogy") has anything to do with the secrets of *Excel Saga* is unknown. It's probably just Sumiyoshi hitting back a reference the ping-pong.

94.4: In the original Japanese, the girls called *Menchi Shiro*, which is a popular if not particularly imaginative name for white dogs in Japan, as it means "white."

102.2: Mina is "disguising" Teriba as *Bishōjo Celebrity Panchance*, anonymous protagonist of a satirical superheroine show that was running on TV Tokyo when this story first saw print in the June 2007 issue of *Young Ace Ours*. Panchance is really a housewife named Yumiko Shirajo, who used to be a magical superheroine when she was a teenager, but who gave up the life to raise a family. Forced back into it when monsters reappear, a running gag is that every time she now confronts one, they point out she's a little too old to be calling herself a shijō these days, bi- or otherwise. The official site of the show is at <http://www.tv-tokyo.co.jp/panchans/pnchnews>.

56.1: The oldsters here and in the next few panels frantically wave their *tereka*, a contraction of "telephone cards"—prepaid phone cards. In Japan, you can just insert them into the phone, but American public phones can't be arsed to do that, so here they involve dialing a number on the card and then entering some kind of Mersenne prime onto the keypad. The editor doesn't have a cell phone, so he knows all about this.

92.1: The Japanese title of *Mission 3, Keshin Menchi!* is a riff on Osamu Tezuka's (see notes for 77.1 below) 1943 short story *Keshin Melos!* or *Rox, Melos!* You see references to it come up now and again in manga (for example, in Vol. 3 of Mayoko Aono's *Flowers and Bees*—coincidentally another VIZ title this editor adapted, mainly because they make you read it in school in Japan, so it's part of the common heritage of students doodling comics behind their textbooks. But lest we be too flip—in "Oubliette," God forbid—it's a well-liked story, adapted from Friedrich Schiller's ballad, itself based on the ancient Greek legend of Damon and Pythias, about a shepherd, Melos, who races across the land on foot, encountering many dangers, in order to save the life of a friend. Incidentally, the 1992 anime film adaptation of *Keshin Melos!*, directed by Masaaki Yuasa, featured early work by two people who went on to be anime directors themselves: Hiroyuki Okamoto (*An-Retsu*) and Satoshi Kan (*Paprika*).

77.1: Japanese author Osamu Dazai (1909-1948) was famous for his mordant worldview, having made five suicide attempts—four unsuccessful. Elgala invoking him to cheer herself on is Rikido's little joke, especially in light of the famous passage in his *Sesscape With Figures in Gold*: "The year before last I was expelled from my family and, reduced to poverty overnight, was left to wander the streets, begging help from various quarters, barely managing to stay alive from one day to the next..." Yet in *Embracing Defeat*, John Dower's much-recommended (not just by me; it won the Pulitzer Prize) study of Japanese cultural and political life under American occupation, the author speaks of Dazai's *The Setting Sun* with words also resonant of Elgala: "In the final analysis, his heroine Kazuko declines in her rambling way, revolution is nothing more than a defeat; love that impudicates the 'old morality,' a passion beyond understanding, or even the sorrow that comes from such passion. Revolution and love are the same thing." Of course, Senior Excel would probably shrug Tetsutarō Kawahemi's critique of *The Setting Sun* that it was "a novel by an effete author about effete characters that appealed to effete readers."

82.3: In the original Japanese, it goes *Kaze yo, kamo yo, toyo yo! Kakaro araba ashirekure!*—Iwata is speaking a well-known quote (well-known to fans, that is!) from the 1987-88 Tezzi "Metal Hero" series *Choujinki Metalder* ("Superhuman Robot Metalder"). The quote seems to address the wind, clouds and sun themselves, asking if they have a heart to speak, an answer to life's quess-

138.1: Keyaki-dori, meaning Keyaki Street or Keyaki Avenue, is often considered Fukuoka's most scenic boulevard, as it is named for the dozens of Keyaki trees (a type of elm known as the zelkova in Europe; they are uncommon in the Western Hemisphere) that overarch it, creating the impression of a green tunnel in season. Running about 800 meters in length from the Gokoku Shrine to the Kaga-yatsukado intersection, Keyaki-dori is known for its art galleries, coffee shops, and bookstores, and in fact has recently become host to Bookuaku, Fukuoka's street festival that attracts book lovers, authors, and publishers, not unlike Wordstock in the United States. Official site: [www.bookuaku.com](http://www.bookuaku.com).

140.1: A reference to the fabled but dubious *shinken shirabeshō*, the skill of catching an enemy's sword between the palms of one's bare hands. This was actually tested in Episode #78 of *Mythbusters*, with results similar to those seen here.

148.1: After reading 18 volumes of *Excel Saga*, it's time you finally knew what "Fukuoka" means, anyway. It means "The Fortunate Hills," or, if you like, the "Happy Lucky Hills," or even "The Happy-Go-Lucky Hills," as *oka* means "hill" or "hills," whereas *fuku* combines the meaning of "happy" and "lucky." You can't have *The Streets of San Francisco*-type car chases like this in a Tokyo manga. You can, though, in Fukuoka, and of course commuting to work at VIZ Media. The editor, by the way, learned to drive by practicing parallel parking in a stick-shift on *Deboce*. This is not recommended then or now.

192.5: Available in English from VIZ Media under the title *Case Closed*.

194.2: *Private Third Class Robot* (*Robotto Santsuhwei*) was a famous comedy manga created by Koremitsu Nasutani (1917–1974), premiering in 1952 and eventually running regularly in Kadensha's *Shonen Club* between 1958 and 1962. Its protagonist actually was a robot, and a somewhat incompetent one, which is likely what Watanabe means by the reference, although as Hisao Kata pointed out in *The World Encyclopedia of Comics* (this 1979 book, edited by Maurice Horn, contained 99 different articles on manga and manga-ka, making it perhaps the first substantial English-language reference on the field), *Private Third Class Robot's* principal imperfection was that he had feelings. Nasutani had himself been in the army during World War Two in Burma and China, and, having worked at one point as a propaganda artist for Toho, felt the need to express in *Robotto Santsuhwei* what he really thought about the experience. Kata writes that the manga "represented the common soldier in the grip of an idiotic and unfeeling organization, and leveled many barbed criticisms against the military."

191: In the original Japanese manga, this page was literally an undercover message, that is, it was printed underneath the dust jacket on the front cover.

107.3: The newspaper headlines read "Female President," "Excel," and "Fast-Growing Company."

109.3: This is a *gyudon* (beef bowl) restaurant.

110.2: *Canisidae* is the family of carnivorous mammals that includes foxes, wolves, coyotes, jackals, dingoes, African wild dogs, and just plain dogs. Between this and her remarks in 113.4, has some of Senior Excel's strange biology acumen rubbed off on Elgale?

134.4: Just as in the United States and many other nations, there are separate driver's license certifications in Japan for ordinary cars, and for driving larger vehicles such as trucks and busses. The most famous example of this gag in manga is in *Oh My Goddess!*, where the goddesses have a parallel licensing system in which Belldandy and Peorth have a Type 2 "commercial" license (and thus are permitted to work in the service-to-worlds industry) whereas Skuld and Urhi only have a Type 1, and are only allowed to drive a limited number of people crazy.

135.3: An Irish friend of the editor's believed that the difference between the driver's license exam in Ireland and the U.S. was that in Ireland, the exam was designed to be hard to pass, so the government can make more money in repeat testing fees, whereas in the U.S., the exam is designed to be easy to pass, so the auto industry can make more money selling cars. Perico, of course, is the fictional currency used in *Tobaku Makushiroku Kaiji* ("Gambling Apocalypse Kaiji"). Based on Nobuyuki Fukumoto's manga of the same name in *Young Magazine* (which has been home to everything from *AKIRA* to *Chewie*), you may have seen images from Kaiji Keating around, as the bizarre, pointed and needle-like facial features Fukumoto gives his characters stand out in a cute manga world. The story is about Kaiji Ito, a young man living a poverty-stricken existence in modern Tokyo. Addicted to petty gambling, he always loses, but the debt he incurs by foolishly co-signing an acquaintance's loan brings out a hidden talent of his—when Kaiji's life is literally at stake over a bet, he becomes a brilliant gambler. And so a yakuza who holds his debt gives him the chance to put his skills to the test by boarding the private yacht *Egoïst*, owned by Kazutaka Hyodo, a billionaire financial consultant who entices himself by giving the poor the chance to gamble an life-or-death games! Kaiji finds he's not the only desperate gambler taking what might be their last voyage on the *Egoïst*, and the story revolves around not only the bizarre wagers and contests they're forced to play, but the psychological and moral strategies as the gamblers are pitted against each other. *Gambling Apocalypse Kaiji* was recently made into an anime TV series by Madhouse, which helped to spread its reputation outside Japan; you can't get a better feel for it than by listening to its review on the always-recommended *Anime World Order* podcast, Show #70, at [animeworldorder.blogspot.com](http://animeworldorder.blogspot.com).

# oubliette

## Your Excel Saga bonus section!

This character surely deserves some of the spotlight and this volume clearly gives it to her.

This fan art is dedicated to Mr. Rikido.

Thank you Rikido Koshi, for once again creating such a great series to read, and of course, thanks to the staff at VIZ for making Excel Saga the English adaptation possible. I look forward to further releases.

Amir Ghazi-Nsory

Amir's art is on the next page!

Now's the part of "Oubliette" where we see if you, the reader, can come up with anything more strange than me, the editor, or her, the translator, and I'm happy to say that you've come through. E-D Crew from excelsagaforum.com bought a set of three blank miniskirts (about 70mm x 45mm) masks from a dollar store (we can all learn from Excel's thriftness in these troubled times) and then painted them in acrylic with color patterns to match that of the ACROSS girls, with mai lace on the Hyall mask, touches of gold on Elgala's, and three shades of green on Excel's. Of course, this is best appreciated "in living color," as Nevery D would say, and you can also see it at <http://www.excelsagaforum.com/index.php?action=gallery&sa=view&i=272>.

Amir Ghazi-Nsory (the man who once ferried this manga to me!) known on excelsagaforum.com as Amirkhan, returns to grace "Oubliette" once again with a letter and fan art.



Dear Oubliette,

Oubliette is the fourth wall in the Excel Saga world. Oubliette enriches our minds and answers a lot of questions about the cultural insights of the manga to global readers. Oubliette makes us laugh, cry (the good kind of cry) and makes us readers think. "Wow, I didn't even know about that until now." but what makes Oubliette so special is that it brings fans and creators together. It forms a great way to communicate thankfulness and appreciation to not only the original creator of the work that is Excel Saga, but to the people who make the English version of Excel Saga possible (you know who you are), and it is a pleasure to contribute to this Oubliette once again.

With my mark-making skills, I've created a fan art of my favorite character of the Excel Saga series, Elgala. Since joining the ranks of ACROSS, so far, she has gone through events that no elegant woman can imagine, yet even drunk, that never stops Elgala from continuing with her missions.

From all of us, matashakkeram, shema kheili mehrabose



Now, we've got three new pieces from a previous contributor, Micki. First it's Il Pelazzo, who may be chibi-sized, but still has big plans for us all. Then, it's Iwata, whom, as Micki says, needs to get more love. And of course as you can see in this volume, he'd agree. Finally, it's Roppommatsu il assuming the mantle of Excel herself! Although Nishiki has never called Excel "big sister," it is clear, based back to Vol. 9, that she knows more about her than she lets on... But what would Shinji think of this outfit?

From all of us, *moteshakkeran, shousha kheil mukraboso hast!* Sometimes we forget who we are, and that's why we write our names down on the right side of p. 2 to remind us. Your mention of enriching our minds takes me all the way back to Vol. 1's Mission 2, in which Excel said that enriched hearts would come from enriched meals, and proposed ACROSS try to improve the quality of the school lunch. "I do not think it is a bad idea," replied Lord Il Pelazzo, "do you not think rather that it is an impossible idea?"

Yes, Elgala has been the heroine of this volume and the last, and she's arguably got the hardest time of any ACROSS agent since those early missions in Vol. 1, when Excel was on her own, and poor. Now ACROSS (or at least its front organization, ILL) has money, resources, and staff, but it falls on Elgala to try and fight the conspiracy that threatens it from within, armed with nothing but her wits and an equally sheer black minidress. Well, I shouldn't discount the value of Mince.

**OUBLIETTE**  
Your *Excel SAGA* bonus section!





# oubliette

## Your *Excel Saga* bonus section!

installment 50! New Contributors! And you don't need to do arts or crafts... just writing in is fine.

Hello, Excel Saga's "Oubliette"

*My name is Richard and I just wanted to thank everyone behind the English and Japanese editions of Excel Saga. You guys all rock! The manga has been my favorite for years now and I doubt it will change anytime soon. I remember picking up volume 1 in a library and I've never looked back since. The artwork was super over the top and became better over time. The characters are great and definitely are the main reason why I love Excel Saga. (Sumiyoshi is my favorite right now.) They all are fresh and full of life.*

*It's always a great day when a new volume of Excel Saga comes out so I just want you guys to know how much we appreciate your hard work. On a side note, what ever happened to Mr. 87 and the author's little mini-comics? Also, what was the answer to the color schemes from the English version? Guess the world will never know.*

*Looking forward to the next time,  
Richard Cheng*

As Sumiyoshi would say, "Aye, cheers men." I too would hope for the return of Rikido's mini-comics; I always enjoy an inside look at the production. We see names like "Aneka," "Tekkyon," "Yuki Takesti" and "Rasan" in the credits, but what are they all up to? Are they getting pins in their bones, or trying to pass their driver's exams (a theme in this volume)? Are any of the recent supporting cast inspired in part by them, as were Antonio and Shioshi by earlier assistants?

Well, thanks once again everybody for reading and contributing, and don't forget to return in Vol. 20 for the explosive return of *Excel Saga*! Count the seconds as they tick away... yes, the hours, the weeks, the months!



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